A8658-14
6/90

Editor
Martha Perry

Contributing Editor
Nancy Roberts-Lea

Design
Donna Sicklesmith

Linotronic Output
Unicorn Graphics

Printing
MasterPrint

PROFILE is published annually by OPERA America
777 14th Street NW, Suite 520
Washington, DC 20005
Telephone (202) 347-9262
Fax (202) 393-0735

Additional copies may be purchased at a cost of $10 to OPERA America companies and $15 to the public (including postage and handling).

FRONT COVER:
Kallen Esperian as Mimi and Don Bernardini as Rodolfo in Puccini's **La Boheme**, produced by the Opera Theatre of Saint Louis in May 1988. *Photo by Ken Howard.*

BACK COVER:
Utah Opera's production of **The Marriage of Figaro**, staged in January 1989 with Cynthia Clarey as Cherubino. Costumes by Susan Memmott. *Photo by Kent Miles.*

OPPOSITE:
Franco Federici in the title role of Donizetti's **Don Pasquale**, produced by Opera Hamilton in April 1989. *Photo by BDS Studios.*

BEST AVAILABLE COPY

CONTENTS

Introduction ▼ 3

Outgoing President's Message ▼ 4

Incoming President's Message ▼ 5

OPERA America Membership ▼ 6

Officers 1989 ▼ 6

Board of Directors 1989 ▼ 7

A Brief History ▼ 8

The Organization ▼ 9

Professional Opera Survey ▼ 10

Company Profiles ▼ 21

OPERA America Contributors ▼ 40

OPERA America is the nonprofit association of professional opera companies in North America and abroad. It represents 118 companies that together present over 8,000 performances annually to an audience of 6.8 million in 39 states, five provinces, the District of Columbia, Puerto Rico, and seven countries abroad. Founded in 1970, the organization provides a variety of informational, artistic, and administrative services to its membership and serves as a resource to the media, funding agencies, the public, and professionals in the opera field.

Profile 1989 is the ninth in a series of annual publications that offers a comprehensive overview of professional opera and chronicles its expansion.

Reported in this volume are the results of the most recent Professional Opera Survey, analyzing the finances and operations of opera companies in 1987-88. The survey encompasses attendance, repertoire, income and expenses, and other statistical data. It features comparisons with the previous season as well as a special five-year study of trends and growth among a constant sample group of companies.

Each of the companies in OPERA America's membership is described in an individual "profile" that includes such key information as:

▼ **Personnel** – The current artistic, managerial, board, and guild leaders.

▼ **Contact Information** – Mailing address and telephone number for the administrative office and ticket box office. "Fax" and telex numbers also are provided when available.

▼ **Facilities** – The theater space in which the company regularly performs, including hall capacity.

▼ **1989-90 Season** – The number of productions and performances, repertoire, and operating budget size.

▼ **1988-89 Season** – Attendance data and size of media audience. Descriptions of touring activities, education and outreach activities, and apprentice programs also are provided. The information included in the individual company "profiles" was obtained through OPERA America's Professional Opera Survey and from other materials submitted by the companies in the spring and summer of 1989.

OPPOSITE: The Los Angeles Music Center Opera's new production of Prokofiev's **The Fiery Angel**, conducted by Lawrence Foster, directed by Andrei Serban, and designed by Robert Israel. *Photo by Frederic Ohringer.*

LEFT: Wolf Trap Opera Company's 1989 production of Rossini's **La Cenerentola**, with Peter Volpe as Don Magnifico, and Audrey Luna as Clorinda. *Photo by Peter H. Krogh.*

The nineties will not be a decade to remain in the ivory tower! We are potentially a powerful force. We can express this power through our performances and we can express it through our institutions' individual and communal energies.

As the 20th century zooms to a close, opera companies face a minefield of difficulties in keeping themselves artistically healthy and politically viable.

The harsh truth is that our *fin-de-siècle* society is being confronted with a seemingly unending series of acute demands that draw upon limited – and sometimes diminishing – resources, both economic and human.

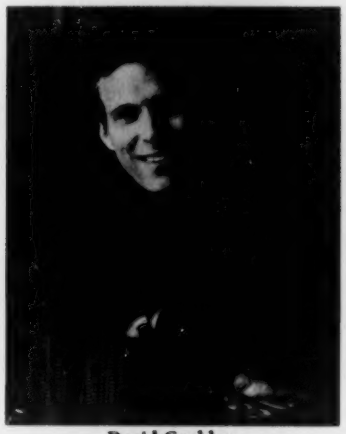
Our nation's social agenda is gargantuan, and the battlegrounds are the cities – our own backyards – where the issues of drugs, homelessness, education, AIDS, aging, cultural and racial diversity (and the need to give expression to the same) are capturing center stage.

Politicians and private citizens are rallying together to re-cast and refine civic and social priorities. Government, corporate, and foundation funding will be placed at the service of these priorities. Media attention will be concentrated on these issues, and drawn away from others.

To the extent that opera companies function *at the center* of these priorities, we will thrive. To the extent that opera companies passively remain on the outside, we will be overlooked, be perceived as anachronistic, and be left to our own devices to sink or swim (most likely the former).

Ladies and gentlemen, the nineties will not be a decade to remain in the ivory tower! We are potentially a powerful force. We can express this power through our performances and we can express it through our institutions' individual and communal energies.

Throughout history, opera has had its periods of activism. We immediately recall the youthful Verdi's thinly disguised plots bent on rallying his people to fight for an Italy free of foreign domination. In *Wozzeck*, Alan Berg hardly disguised his heart-rending treatise on man's inhumanity to man. More recently, we have seen Philip Glass' *Satyagraha* dramatize



David Gockley

the power of "passive resistance" to achieve social change. The American Music Theater Festival/New York City Opera production of *X* placed the opera house at the service of a black revolutionary figure and his ideas. In Portland Opera's world premiere, *Lucy's Lapses*, by Christopher Drobny and Laura Harrington, the nature and problem of Alzheimer's disease is examined. In *People in Trouble*, Stewart Wallace and Michael Korie will investigate the moral question of three artists' personal and communal activism in the face of inner city poverty, drugs, and AIDS.

The answers to the following questions may be key to your institution's survival in the new century:

Social Issues

▼ Is my company/our art form *integrally* involved in improving the quality of education in my community?

▼ Is my company/our art form *integrally* involved in helping to dramatize and solve the problems of homelessness, drugs, AIDS, and other social crises?

▼ Is my company/our art form *integrally* involved with providing experiences for and expressions of the multicultural diversity of the region?

Political Issues

▼ Are my staff, my board, and I visible, active, and effective "players" in the political process in my area? Do those in power and those seeking power recognize that we are a force to be considered and listened to?

Economic Issues

▼ Are the activities of my company structured and positioned so as to be justifiably perceived as *integral* to the economic well-being of my community?

▼ Am I perceived as a "partner" to businesses, professional firms, and chambers of commerce in achieving *their* goals?

▼ Am I doing everything possible to positively promote my city to visitors, travel agents, and others?

Artistic Issues

▼ Am I choosing the repertoire and artists which/who can make the most impact upon the above-mentioned issues?

Diplomatic Issues

▼ Am I exploiting all opportunities to put my company at the service of international diplomacy by touring abroad?

Given the aforementioned, OPERA America cannot be content to sit on the sidelines. In fact, the time has come for us to push the organization up a notch. We are at the threshold of a new era of scale and sophistication for our professional association. In order to achieve this, we must actively address the following issues: *the national image and perception of opera; a broader and more diverse membership base; capturing increased funding for the good of our field; enhancing professional skills; the need for more publications; providing better and quicker intercompany informational exchange;* and *finding imaginative ways to stimulate ourselves towards greater artistic and community achievement.*

Our agenda is full, and yet whatever the problems facing opera, I am confident that our membership, both individually and communally, possesses the creativity to confront the issues that lie ahead. I have been privileged to serve you for these past four years. I deeply appreciate the inspiration and commitment of my colleagues on the board and the confidence displayed by everyone in the OPERA America membership.

–David Gockley
General Director, Houston Grand Opera

As your incoming president, I want to greet you, and to tell you that I will strive mightily to serve OPERA America and to further the interests of opera in America throughout my term in office.

I also wish to take this opportunity to thank my dear colleague, David Gockley, who so ably led us for the past four years as our president. I hope to carry out the functions of the presidency as energetically and successfully as he did.

While I am only now rounding out a decade as General Director of Lyric Opera of Chicago, I have been in the opera field for thirty-five years. I have seen the tiny handful of American opera companies grow into the large number we now have. I consider OPERA America a prime mover in the national burgeoning of opera in our country. We must consider bringing many more opera companies into our fold. We are broader in scope than our name suggests, and so we must also increase the number of European companies joining our organization.

We must increase the income and the influence of OPERA America as well as its prestige. OPERA America already is formulating plans to launch the kind of public relations crusade that will help make opera a household word in America. Opera is the highest form of entertainment, a magnificent combination of all of the arts, which merits much larger audiences in our society. Our membership can help to bring that about.

With the launching of OPERA America's exciting new opera education curriculum, we have an unprecedented opportunity to make opera an integral part of every child's education. Already many companies in the membership have announced their intention to work with their school districts to implement this innovative curriculum. I know that other companies will soon join this effort to build our future audience.

I am especially enthusiastic about fostering the production of twentieth century opera, primarily American, and also the best of what European composers have done. Not only are our American opera companies national treasures, so are our American composers. Through programs like OPERA FOR THE 80s AND BEYOND, OPERA America can continue to bring the American composer and twentieth century opera to the fore.

I look forward to serving our wonderful art form in my new capacity as president of OPERA America and to working with you, the membership, who keep opera vibrant and flourishing.

Yours in the bond of
OPERA America,

–Ardis Krainik
General Director, Lyric Opera of Chicago

We must increase the income and the influence of OPERA America as well as its prestige.

ABOVE: The Lyric Opera of Chicago's new production of Verdi's **Falstaff**, co-produced with Houston Grand Opera and San Francisco Opera, with (from left) Ruth Ann Swenson as Nannetta, Barbara Daniels as Alice Ford, Sandra Walker as Meg Page, and Marilyn Horne as Dame Quickly. Conducted by James Conlon, directed by Vera Lucia Calabria, designed by Jean-Pierre Ponnelle, and lighting by Duane Schuler. *Photo by Tony Romano.*

OPERA AMERICA MEMBERSHIP

Amato Opera Theatre
American Music Theater Festival
American Ritual Theater Company
Anchorage Opera
Arizona Opera Company
Ash Lawn-Highland Opera Company
The Atlanta Opera
Augusta Opera
The Austin Lyric Opera
The Australian Opera
Baltimore Opera
Baton Rouge Opera
Boston Lyric Opera Company
Brooklyn Academy of Music
Calgary Opera
Canadian Opera Company
Central City Opera
Chattanooga Opera Association
Chautauqua Opera
Chicago Opera Theater
The Cincinnati Opera
Cleveland Opera
The Colorado Opera Festival
Connecticut Opera
The Dallas Opera
Dayton Opera
Des Moines Metro Opera
Edmonton Opera
Eugene Opera
Fargo-Moorhead Civic Opera Company
Finnish National Opera
Florentine Opera of Milwaukee
Fort Worth Opera
Four Corners Opera
Glimmerglass Opera
Gold Coast Opera
Grand Théâtre de Geneve
Greater Buffalo Opera Company
Greater Miami Opera
Greensboro Opera Company
Houston Grand Opera
Indianapolis Opera
The June Opera Festival of New Jersey
Kentucky Opera
Knoxville Opera Company
Lake George Opera Festival
Los Angeles Music Center Opera
Lyric Opera of Chicago
Lyric Opera Cleveland
Lyric Opera of Kansas City
Madison Opera
The Manitoba Opera Association
Marin Opera Company
Metropolitan Opera
Michigan Opera Theatre
The Minnesota Opera
The Mississippi Opera
Mobile Opera
Music-Theatre Group
Nashville Opera Association
National Arts Centre
Nevada Opera
New Jersey State Opera
New Orleans Opera
New York City Opera
Den Norske Opera
Oper der Stadt Köln
Opera de Camara
Opera Carolina
Opera Colorado
Opera/Columbus
Opera Company of Philadelphia
OperaDelaware
Opera Ebony
The Opera Ensemble of New York
Opera Grand Rapids
Opera Hamilton
Opera Lyra
Opera Memphis
L'Opéra de Montréal
Opera/Omaha
Opera Pacific
Opera San Jose
Opera Theatre of Saint Louis
Opera Theatre at Wildwood
Orlando Opera Company
Pacific Opera Victoria
Palm Beach Opera
The Pennsylvania Opera Theater
Piedmont Opera Theatre
Pittsburgh Opera
Portland Opera
Riverside Opera
Sacramento Opera
San Diego Opera
San Francisco Opera
The Santa Fe Opera
Sarasota Opera
Scottish Opera
Seattle Opera
Shreveport Opera
Skylight Opera Theatre
Spoleto Festival U.S.A.
The State Opera of South Australia
Syracuse Opera
Texas Opera Theater
Toledo Opera
Tri-Cities Opera Company
Tulsa Opera
Utah Opera
Vancouver Opera
Victoria State Opera Company, Ltd.
Vineyard Theatre
The Virginia Opera
The Washington Opera
Welsh National Opera
Whitewater Opera Company
The Wolf Trap Opera Company

OFFICERS 1989

Vice President **Martin Feinstein**
General Director
The Washington Opera

Vice President **Ardis Krainik***
General Director
Lyric Opera of Chicago

Vice President **Charles MacKay***
General Director
Opera Theatre of Saint Louis

Secretary **Robert M. Heuer***
General Director
Greater Miami Opera

Treasurer **Plato Karayanis***
General Director
The Dallas Opera

*Denotes Executive Committee

Ian Campbell
General Director
San Diego Opera

David DiChiera
General Director
Michigan Opera Theatre,
Dayton Opera, Opera Pacific

Robert Hallam*
General Director
Edmonton Opera

Peter Hemmings
General Director
Los Angeles Music Center Opera

Linda Jackson
General Director
Chautauqua Opera

Speight Jenkins
General Director
Seattle Opera

Christopher Keene
General Director
New York City Opera

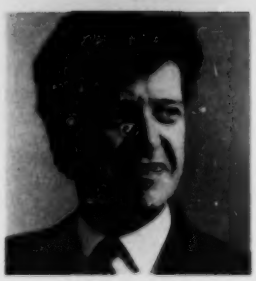
Paul Kellogg
General Director
Glimmerglass Opera

Lotfi Mansouri
General Director
San Francisco Opera

Mary Robert
General Director
Opera/Omaha

Marc A. Scorca
General Manager
Chicago Opera Theater

Barbara Silverstein*
Artistic Director
The Pennsylvania Opera Theater



Thomson Smillie*
General Director
Kentucky Opera

Kevin Smith
General Director
The Minnesota Opera

Hugh Southern
General Manager
Metropolitan Opera

*Denotes Executive Committee

Eugene Perry as Tarj and Ai-Lan Zhu as Xola in the world premiere of Anthony Davis' **Under the Double Moon**, produced by the Opera Theatre of Saint Louis in June 1989. *Photo by Ken Howard.*

Since the 1960s, when opera in America experienced extraordinary growth, nonprofit professional opera companies have emerged – and flourished – in numerous cities throughout the United States and Canada.

Astute managers soon recognized that participation in a cooperative association devoted to the interests of professional opera was vital to their own companies and beneficial to the field as a whole.

Thus, in 1970, OPERA America was started with 17 opera companies as charter members and the late Robert Collinge of Baltimore Opera as its first president. Mr. Collinge, during his six-year tenure, established a firm foundation for the organization's future progress.

He was succeeded by John Crosby of The Santa Fe Opera, who served from 1975 to 1979 and led OPERA America through a period of important expansion in terms of both services and membership. David DiChiera of Michigan Opera Theatre was president from 1979 to 1983, when the organization successfully developed its public information and education programs, took initiatives toward the development of new works, and helped bring opera companies safely through economic struggles in a time of inflation and governmental cutbacks.

Under the leadership of Robert Herman of Greater Miami Opera, who served from 1983 to 1985, OPERA America expanded its services in the areas of education, management training, publications, research, and development of new works.

The outgoing president, David Gockley of Houston Grand Opera, was elected in 1985 and re-elected in 1988. Under his guidance, the organization has worked to address artistic, management, and funding issues, such as developing new audiences, attracting new professional talent to the opera field, enhancing the leadership skills of opera administrators, and increasing the exchange of information among opera companies. The organization now looks forward to advancing towards the twenty-first century under the leadership of its incoming president, Ardis Krainik of the Lyric Opera of Chicago.

Nineteen years after its founding, OPERA America has become a vital resource for an international network of professional opera companies. It now counts 118 producing companies in its membership, which includes 99 from the United States and Puerto Rico, 10 from Canada, and nine from Europe and Australia. Over the past year, 14 companies joined OPERA America: The Australian Opera, Brooklyn Academy of Music, Central City Opera, Finnish National Opera, Grand Théâtre de Genève, Greater Buffalo Opera, The June Opera Festival of New Jersey, Nashville Opera Association, Den Norske Opera, Oper der Stadt Köln, Scottish Opera, State Opera of South Australia, Victoria State Opera, Welsh National Opera. OPERA America looks forward to further expansion as it welcomes additional companies into its membership.

OPERA America Staff

Martin I. Kagan, *Executive Director* (through February 15, 1990)

Marc A. Scorca, *Executive Vice President* (as of September 1, 1990)

Joanne M. Cooney, *Administrative Director*

Elizabeth A. Demeny, *Secretary/Receptionist*

Marthalie P. Furber, *Education Director*

Wendy Gray, *Assistant to the Executive Director*

Marianne Harding, *Project Manager, OPERA FOR THE 80s AND BEYOND*

Martha Perry, *Communications Director*

Angela Petry, *Special Projects Coordinator*

Karen J. Rice, *Assistant to the Education Director*

Nancy Roberts-Lea, *Assistant to the Communications Director*

Debra Winfield, *Bookkeeper*

Ellen Blassingham, *Consultant*

Desiree Mays, *Education Consultant*

The Goals
OPERA America's goals, as set forth in its by-laws, are:

▼ to promote the growth of the operatic form;

▼ to assist in the development of professional opera companies;

▼ to encourage and assist in the improvement of the quality of operatic presentations;

▼ to encourage greater appreciation and enjoyment of opera; and

▼ to foster and improve the education, training, and development of the operatic composer, singer, and allied talents.

Membership in OPERA America
OPERA America's membership is comprised of professional opera-producing companies. There are three membership categories: **Member Company**, **Correspondent Company**, and the newly-formed category of **International Associate Company**.

Member and Correspondent Companies receive the full range of services OPERA America offers, which includes granting programs; publications and surveys; consultation services; attendance at workshops, seminars, and the annual conference; and other benefits. Neither Correspondent nor International Associate Companies may hold office or vote. International Associate Companies receive publications of international interest and may attend OPERA America workshops, seminars, and the annual conference, in addition to other services that are made available from time to time.

Applications for membership are evaluated by the Executive Committee and presented to the full Board of Directors for final acceptance.

To qualify as a **Member Company**, an opera company must:

▼ be a nonprofit organization in North America;

▼ have produced and performed, before a paying audience, at least two performances each of three staged productions of operas during the current and in each of the immediately preceding two seasons;

▼ employ at least one full-time general/artistic/music director plus a professional manager on a full-time or seasonal basis;

▼ utilize paid, professional artists for at least some part of its productions;

▼ utilize an orchestra on a seasonal or annual basis, rather than on a pick-up basis;

▼ utilize a chorus on a seasonal or annual basis, rather than on a pick-up basis;

▼ have an annual operating budget of at least $350,000.

To qualify as a **Correspondent Company**, an opera company must:

▼ be a nonprofit organization in North America;

▼ have produced and performed, before a paying audience, more than one performance each of two staged productions of operas during the current and in each of the immediately preceding two seasons;

▼ utilize paid, professional artists for at least some part of its productions;

▼ utilize an orchestra for its productions;

▼ have an annual operating budget of at least $50,000.

The Des Moines Metro Opera's 1988 production of Rossini's **The Barber of Seville**, with William F. Walker, Anne Larson, Kimm Julian, Gerard Edery, Charles Abruzzo, and Evelyn de la Rosa.

To qualify as an **International Associate Company**, an opera company must:

▼ be a nonprofit organization under the laws of any country outside North America;

▼ have produced and performed, before a paying audience, at least two performances each of three staged productions of opera during the three immediately preceding seasons;

▼ have an annual operating budget equivalent to at least $3,000,000 in U.S. dollars.

Board of Directors
The Board of Directors meets at least three times a year to discuss the policies, direction, and financial management of OPERA America.

The Board of Directors is composed of representatives from 21 Member Companies. These representatives may be the general director, general manager, or artistic director of their organizations. Each is elected by the Member Companies for a three-year term, on a staggered basis.

The officers, elected from the Board, are the president, three vice-presidents, the treasurer, and the secretary. These officers serve two-year terms, with the exception of single-year terms for two of the vice-presidents.

This report presents information about the 1987/88 season operations of the companies in OPERA America's membership. It is based on data provided to OPERA America in the annual Professional Opera Survey for Fiscal Year 1988 (ending between September 1, 1987 and August 31, 1988).

The 1987/88 survey is highly representative of the professional opera field. Ninety-five of the 113 companies belonging to OPERA America in 1987/88 participated in the financial survey, and ninety-eight of the companies participated in the operational survey. Attendance data for fourteen additional companies was obtained outside the purview of the Professional Opera Survey.

Performance Activity

Total Attendance	6,796,745
Total Subscribers	390,190
Main Season Productions	431
Main Season Performances	2,378
Total Performances and Presentations of All Kinds	8,041

Overall Attendance

The grand total for attendance at all opera events presented in 1987/88 by the professional opera companies in North America was approximately 6,796,745. This figure includes actual attendance at performances with paid attendance plus estimated attendance at free performances and other events sponsored by opera companies, such as lectures and open dress rehearsals.

Main Season and Festival Attendance

Total attendance at main season and festival performances that were fully-staged with orchestra reached 3,954,500, a 4% increase over the previous season. This increase is due to actual audience growth as well as to an increase in the number of companies providing data.

Total Attendance

Past Two Seasons

	1987/88	1986/87	% Change
Main Season & Festival Performances	**3,954,500**	3,802,793	+4.0%
Touring	**974,637**	1,292,270	-24.6%
Education & Outreach Events	**1,867,608**	1,546,549	+20.8%
TOTAL ATTENDANCE	**6,796,745**	6,641,612	+2.3%

Attendance

Past Five Seasons

Season	Main Season & Festival Performances	Total Attendance
1983/84	2,463,794	5,937,000
1984/85	3,255,635	6,672,000
1985/86	3,342,990	6,111,573
1986/87	3,802,793	6,641,612
1987/88	**3,954,500**	**6,796,745**
INCREASE OVER FIVE SEASONS	60.5%	14.5%

Subscription Sales

During 1987/88, more than 390,000 people subscribed to opera series in the United States and Canada. The average rate of subscription for the 88 companies providing data was 40% of capacity, representing 2,002,984 seats.

Single Ticket Sales

Single ticket sales accounted for 1,400,164 seats in 1987/88, or 34% of capacity, for the 95 companies reporting data.

Ticket Prices

In 1987/88, single ticket prices ranged from $4.50 to $149.00. On average, the lowest priced ticket was $10.62, while the highest priced ticket was $40.71. The price of the average single ticket sold was $30.08. Twenty-eight percent of the companies reporting had tickets available in the $4 to $8 range for main season performances. Fifty-three percent of the companies reporting offered main season tickets for $10 or less.

Education and Outreach Activities

Educational programs and other outreach programs for people of all ages continued to play an important part in the opera companies' regular activity. These programs included performances in the opera house as well as presentations throughout the community in schools, senior citizen centers, the workplace and other institutions.

Among such programs were children's matinees, lecture/demonstrations, educational previews, and abridged versions of operas presented in schools. Approximately 85% of the companies belonging to OPERA America during 1987/88 reported conducting such programs.

Employment and Volunteerism

Professional opera companies employed 30,213 individuals during 1987/88. An additional 21,176 volunteers contributed 750,212 hours of service to the opera companies during this same period.

Repertoire and Performances

During the 1987/88 season, OPERA America companies presented a total of 2,378 performances, fully-staged with orchestra, as part of their main stage and festival seasons.

A total of 159 different works from the opera/musical theater repertoire were performed, fully-staged with orchestra, during main seasons and festivals.

There were a total of 431 different productions of opera/musical theater works given by these companies on their main stages.

The ten most-frequently staged works in 1987/88 were (in descending order by number of productions):

Rigoletto	17
La Boheme	16
Die Fledermaus	15
The Marriage of Figaro	13
Don Giovanni	12
Madame Butterfly	11
Tosca	11
La Traviata	11
Carmen	10
Turandot	10

Together, these works accounted for 29% of all productions staged. By contrast, 90 works received just one production, making up one-fifth of all productions, while 43 works were mounted two to four times each, accounting for another 10% of the 431 productions presented.

In terms of the number of performances given, *Lucia di Lammermoor* took the lead over all other works with 145 performances. Next in line were *Don Pasquale*, with 130; *The Music Man*, with 107; *Tosca*, with 96; and *La Boheme*, with 91.

Thirty-six companies produced operettas or musicals during the 1987/88 season. The musicals receiving the most performances were *Kismet* (49), *West Side Story* (42), *South Pacific* (27), *Kiss Me Kate* (24), and *Man of La Mancha* (23).

Premieres

OPERA America companies presented thirteen world premieres in the 1987/88 season, more than twice the amount of the previous season:

Sarasota Opera's 1989 production of Verdi's **Rigoletto**, with Dennis Petersen as the Duke of Mantua and Darren Nimnicht in the title role

The Apprenticeship of Duddy Kravitz, by Alan Menken, David Spencer, Austin Pendleton and Mordecai Richler, presented by The American Music Theater Festival;

Book of Days, by Meredith Monk, presented by The Minnesota Opera;

Cowboy Lips, by Richard Greene and Gunner Madsen, presented by The Minnesota Opera;

The Fall of the House of Usher, by Philip Glass and Arthur Yorinks, presented by Kentucky Opera;

Fly Away All, by Brenda Hutchinson and Theodore Shank, presented by The Minnesota Opera;

Haddock's Eyes, by David Warren and David Del Tredici, presented by Music-Theatre Group;

Hansel and Gretel, by James Billings and Neville Dove, presented by The Pennsylvania Opera Theater;

Juan Darien, by Julie Taymor and Elliott Goldenthal, presented by Music-Theatre Group;

Miracolo D'Amore, by Martha Clarke, presented by Spoleto Festival U.S.A.;

Nixon in China, by John Adams and Alice Goodman, presented by Houston Grand Opera;

Revelation in the Courthouse Park, by Harry Partch, presented by The American Music Theater Festival;

Stauf, by Michael Sahl, presented by The American Music Theater Festival;

The Warrior Ant, by Lee Brever and Bob Telson, presented by Spoleto Festival U.S.A.

In addition, three U.S. premieres also were staged:

Bianca e Falliero, by Rossini, presented by Greater Miami Opera;

The Man Who Mistook His Wife for a Hat, by Michael Nyman, Christopher Rawlence, and Michael Morris (based on the book by Oliver Sacks), presented by The American Music Theater Festival;

Ndiho, by Troup Mwenzo Africa of Zaire, presented by The American Music Theater Festival.

The Survey Universe

Ninety-five companies participated in the fiscal portion of the 1987/88 Professional Opera Survey. Five other companies were unable to isolate that portion of their budgets devoted exclusively to opera. Thus, the survey universe for the financial analysis that follows is based upon 84% of the 1987/88 OPERA America membership.

The operating budgets of the actively producing companies in the survey universe ranged from $45,500 to $91,700,000 in 1987/88. The average budget size of an OPERA America company was $3,404,034, with a median size of $1,043,139.

During 1987/88, the total expenses of the survey universe rose to $323,380,000, an increase of 11.4% over 1986/87. Meanwhile, total income grew at a slightly lesser rate of 10.5% to $317,580,000, resulting in an aggregate deficit $5,800,000 for the field as a whole. Opera companies fell short of meeting total expenses by just under 2% of their combined expense budgets.

Using the aggregate deficit figure to assess the fiscal health of the opera field can be misleading, because the operating surpluses of the healthy companies cancel out the deficits of those companies ending their seasons in the red. A measurement more indicative of the overall condition of the opera field is the sum of the losses of all companies posting deficits. As a group, the companies unable to meet expenses were worse off in 1987/88 in terms of both total and average losses. In 1987/88, 45 opera companies (or 47% of the survey universe) sustained losses of $11.1 million, while in 1986/87, 35 companies (or 39% of the survey universe) experienced losses of $7.0 million.

While the financial problems of some companies grew more acute, other companies improved their financial situations by decreasing their year-end losses. Only 16% had deficits exceeding one-tenth of their companies' operating budget in 1987/88, remaining constant with the previous year and dropping 21% from five years earlier.

Survey Universe
1987-88 Financial Summary

Income	**Total Income**	**% of Total Income**
Earned Revenue	$169,618,619	53.4%
Private Support	121,850,673	38.4%
Public Support	26,112,611	8.2%
TOTAL INCOME	$317,581,903	100%

Expenses	**Total Expenses**	**% of Total Expenses**
Personnel	$195,523,110	60.5%
Non-personnel	127,860,152	39.5%
TOTAL EXPENSES	$323,383,262	100%
SURPLUS (DEFICIT)	**($5,801,359)**	

Survey Universe
Companies with Deficits or Surpluses

Season	Deficits #	Deficits %	Surpluses #	Surpluses %
1983/84	43	52%	40	48%
1984/85	48	54%	41	46%
1985/86	45	54%	39	46%
1986/87	35	39%	55	61%
1987/88	**45**	**47%**	**50**	**53%**

The total surpluses posted by the 50 companies in the black equalled $5.25 million in 1987/88, representing a 25% increase over 1986/87, when 55 companies netted $4.2 million. The average surplus rose 37%, from $76,600 to $105,200.

Income Analysis

Total income for the opera field grew by $30.1 million, a 10.5% increase between 1986/87 and 1987/88.

Unearned income accounted for the largest share of the dollar increase in revenues, surpassing the previous season by $17.8 million, or 13.6 %, to reach $148 million.

Opera companies successfully attracted an additional $14.5 million in **private support**, representing a 13.5% increase over the previous year.

Individual giving continued to be the primary source of unearned income, accounting for 46% of all grants and gifts. During 1987/88, individual gifts totalled $56.5 million, a 16.3% increase over 1986/87.

Corporate giving grew by 14.4% to $19.5 million.

Foundation giving witnessed a reversal from the previous season, declining 10% to $12.3 million.

Public support increased by 14.2%, less than half of the rate of total income growth of the survey universe.

Public support represented less than 6% of all income among U.S. opera companies, and 32% of all income among Canadian companies.

Support to the U.S. companies in aggregate from the **National Endowment for the Arts** increased by less than 2% to $4.9 million. While the actual number of companies receiving funds increased from 53 to 60, the size of the average award declined by 10.1%, from $90,200 to $81,100.

State and local support to U.S. companies rose 14.9% to $10.8 million during 1987/88.

Earned income accounted for 53% of total revenues in 1987/88, rising 7.8% to $170 million.

National Endowment for the Arts Funding

All OPERA America Companies in the U.S.

(in millions)	83/84	84/85	85/86	86/87	87/88
Program Grants	$4.4	$4.8	$4.5	$4.8	**$4.9**
Challenge Grants	$2.8	$2.6	$1.2	$1.8	**$2.3**
TOTAL GRANTS	$7.2	$7.4	$5.7	$6.6	**$7.2**
Percent change over previous year for Program Grants	+2.3%	+9.1%	-6.2%	+6.7%	**+2.1%**

Performance revenue, which provided 43% of all income, rose 4.2% between 1986/87 and 1987/88. An additional 6% of revenue was generated through **hall and set rentals**, **program advertising sales**, **libretti and program sales**, **concessions**, and **gift shop/catalogue sales**.

Revenue from **broadcasts** and **recordings** dropped for the second consecutive year, from $4.7 million to $4.4 million.

Investments, endowments, and **bank interest** represented 3% of all income in 1987/88. A total of 17 companies had endowments over $500,000 at the end of 1987/88, an increase of one company over the previous year.

Of the more substantial endowment funds, only three companies had endowments of more than $5 million in size; three companies had endowments between $2 and $3 million; and five had endowments between $1 and $2 million. The remaining six companies had endowments valued between $500,000 and $1 million.

An additional 32 companies had smaller endowments, 18 of which ranged from $100,000 to $500,000 in size. The other 14 companies had endowments which did not contribute significantly to their companies' earned income level.

Expense Analysis

Total expenses incurred by opera companies increased by $33.1 million, or 11.4%, since 1986/87.

Personnel costs made up 60% of all expenses.

The single largest expense category, accounting for one third of all operating expenses, was **artistic personnel**. In actual dollars, $107.8 million was spent on artistic personnel in 1987/88, a 9.6% increase over the previous season.

The costs of **production personnel** and **administrative personnel** each remained stable in 1987/88, reaching $46 million and $37.9 million, respectively. When combined, these expenses accounted for about one-fifth of all personnel expenses.

The most significant increase among non-personnel expenses was in **broadcasting and recording costs**, which rose by more than one half to $4.6 million.

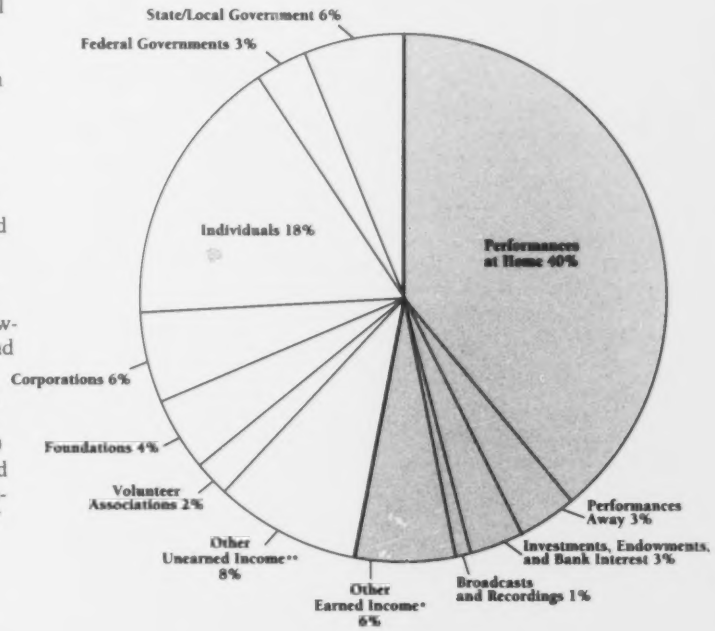
Meanwhile, **production costs** still accounted for the greatest portion of non-personnel expenses, increasing by 20.1% to $67.4 million in 1987/88.

Administrative expenses reached $50.4 million in 1987/88, a 7.6% rise over the previous year.

Sources of Income 1987-88

Survey Universe

Unearned Income (white area)–47% / Earned Income (shaded area)–53%



* includes gift shop/catalogue sales, hall rentals, set and costume rentals, program advertising, and concessions.

** includes support from united arts funds, guild fund-raising activities, and donated in-kind goods and services.

The Canadian Opera Companies

Nine Canadian opera companies participated in the 1987/88 Professional Opera Survey. These companies, ranging from $320,000 to $14,400,000 in budget size, reported aggregate expenses of $29.3 million for FY1987/88. The total income level of these companies reached $30.1 million, resulting in a net surplus of 2.8% or $806,500.

The four companies reporting deficits were better off in 1987/88 than in the previous season, sustaining a total shortfall of $518,600. The other five companies ended 1987/88 with a total surplus of $1.3 million.

In 1986/87, the eight companies that comprised the survey universe had a combined expense budget of $30.2 million and aggregate income of $29.7 million. During 1987/88, the combined expenses for these same companies dropped 5.9% to $28.4 million, while income dropped at a lesser rate of 2% to $29.1 million, resulting in a net surplus of $700,000 for 1987/88.

Income Analysis

The Canadian companies relied more on government support during 1987/88 than did their America peers. **Public support** grew 18.2% to $9.8 million, accounting for 32.4% of all income for Canadian companies, as compared with $16.3 million, or 5.7% of total income for the U.S. companies.

While the **Canada Council** awarded funds to the same number of companies in 1987/88, the total appropriation in actual dollars dropped from $3.1 million to $3 million, lowering the size of the average grant from $445,100 to $439,200, or by 1.3%.

Private support continued to grow as an important source of income for Canadian companies, increasing to $8.2 million for a 27.4% share of all income.

The largest portion of private support came from **businesses** and **corporations**, which together provided 31% of all private support and 8.4% of all income, or $2.5 million.

Canadian Companies
1987-88 Financial Summary

Income		**% of Total Income**
Earned Revenue	$12,099,741	40.2%
Private Support	8,246,051	27.4%
Public Support	9,766,432	32.4%
TOTAL INCOME	$30,112,224	100%
Expenses		**% of Total Expenses**
Personnel	$15,647,697	53.4%
Non-personnel	13,657,991	46.6%
TOTAL EXPENSES	$29,305,688	100%
SURPLUS (DEFICIT)	**$806,536**	

Canadian Companies
1987-88 Income Breakdown

Earned Income		**% of Total Income**
Performances	$10,316,523	34.3%
Broadcasts & Recordings	260,746	.9%
Investments	721,903	2.4%
Other Earned Income	800,569	2.7%
TOTAL INCOME	$12,099,741	40.3%
Private Support		
Individual Gifts	$2,121,572	7.0%
Corporate Gifts	2,521,678	8.4%
Foundation Gifts	348,160	1.2%
Guild Support	395,933	1.3%
Other Private Support	2,858,708	9.5%
TOTAL PRIVATE SUPPORT	$8,246,051	27.4%
Public Support		
Provincial & Local Governments	$6,010,323	20.0%
Federal Government	3,666,567	12.2%
Other Tax-Based Support	89,542	.3%
TOTAL PUBLIC SUPPORT	$9,766,432	32.5%
TOTAL INCOME	**$30,112,224**	**100.2%**

Jacque Trussel as Don Jose and Kathleen Kuhlmann as Carmen in a 1988 production of Bizet's **Carmen**, by L'Opera de Montreal.

Canadian Companies

1987-88 Expense Breakdown

Personnel Expenses		**% of Total Expenses**
Performing Artists/Other Artistic	$9,725,289	33.2%
Production and Technical	2,989,761	10.2%
Administrative	2,932,647	10.0%
TOTAL PERSONNEL EXPENSES	$15,647,697	53.4%
Non-Personnel Expenses		
Production	$7,224,631	24.7%
Broadcasts & Recordings	175,171	.6%
Development	1,695,849	5.8%
Marketing/PR	2,063,284	7.0%
Administrative	2,008,034	6.9%
Other Non-Personnel Expenses	491,022	1.7%
TOTAL NON-PERSONNEL EXPENSES	$13,657,991	46.7%
TOTAL EXPENSES	**$29,305,688**	**100.1%**

Meanwhile, **individual giving** reached $2.1 million, rising 22.8% over the previous fiscal year. These contributions accounted for 25.7% of all private support and 7% of the Canadian companies' net income.

Set rentals, program advertising sales, libretti and program sales, concessions, and other such projects generated $1.6 million in support, a 29.9% decline from 1986/87. Nonetheless, this represented 19.5% of all private support and 5.3% of aggregate income in 1987/88.

Foundation support continued as a minor source of support for the Canadian companies, providing under $350,000 in actual dollars or 1.2% of their net income.

Earned income among the Canadian companies declined by 15.9% during 1987/88, from $14.4 million to $12.1 million. This decline was due largely to a reduction in **performance income**, which fell nearly 20% to $10.3 million. Nonetheless, performance income contined as the single largest source of income for the Canadian companies, representing 85.3% of all earned income and more than one third of total income.

Income from **investments, endowments**, and **bank interest** fell by 22.2%, or $205,700, to $721,900 during 1987/88, while income from **broadcasts** and **recordings** rose by more than one half, from $172,500 to $260,700.

Expense Analysis

During 1987/88, the Canadian companies spent a smaller portion of their budgets on **personnel** than did their U.S. counterparts. Even so, that percentage increased from 50.3% to 53.4% of total expenses, reaching $15.6 million in actual dollars. In contrast, the U.S. companies spent 61.2% of their expenses on personnel, or $179.9 million in actual dollars.

As with the U.S. companies, the largest share of expenses was absorbed by **artistic personnel**, which accounted for 62.2% of all personnel expenses and one-third of total expenses. In actual dollars, $9.7 million was spent on artistic personnel during 1987/88, a 1.4% increase over the previous year.

Production personnel and **administrative personnel** represented 19.1% and 18.7% of all personnel expenses, respectively. When combined, these costs accounted for $5.9 million in actual dollars spent, or one-fifth of total expenses.

Non-personnel expenses rose by about 10% during 1987/88, due to increased administrative costs and increased costs for broadcasts, recordings, and other revenue-generating expenses.

Production expenses were reduced by $765,800 during this same period, a 9.6% decline from the previous year.

The Constant Sample Group

Fifty-five U.S. opera companies have provided detailed financial data for five consecutive years. These companies comprise the constant sample group of the Professional Opera Survey.

By examining the financial activity of an identical group of companies, it is possible to make accurate year-to-year comparisons as well as to analyze trends over a five-year period.

Financial Summary 1987/88

In 1987/88, the companies in the sample group ranged from $100,500 to $91,739,000 in budget size. The average budget size was $4,603,090, with a median of $1,298,760.

The sample group represents 49% of the 113 companies belonging to OPERA America during 1987/88, and 78% of the total industry dollars reported in the Professional Opera Survey for 1987/88.

Together, the 55 companies in the sample study had income of $249.8 million and expenses of $253.2 million, resulting in a net deficit of $3.4 million for the sample group as a whole. Total income for these companies rose by 7% over the previous year, while total expenses increased by 8.2%.

The sample group companies that were unable to meet expenses were worse off in 1987/88 than in the previous year, in terms of both total and average losses. In 1987/88, 22 companies (or 40% of the sample group) sustained losses of $6.5 million, while in 1986/87, 20 companies (or 36% of the sample group) experienced losses of $4.2 million. Thus, the average deficit grew from $210,600 to $294,900, an increase of $84,300.

At the same time, the total surpluses posted by the 33 companies in the black equalled $3.1 million in 1987/88, a 16.2% decrease from 1986/87, when 35 companies netted $3.7 million.

The average surplus declined 9.6%, from $105,400 to $95,300.

Financial Summary 1983/84 through 1987/88

Over the past five years, both revenue and expenses increased by roughly a third over their 1983/84 levels, with the growth in income slightly outpacing the growth in expenses. Total income rose from $185.7 million to $249.8 million, or by 35%, while total expenses rose from $192.2 million to $253.2 million, or by 32%.

The number of sample group companies posting surpluses has risen substantially since five years ago, from 47% in 1983/84 to 60% in 1987/88. Similarly, both the total and average deficits have declined dramatically. Twenty-nine companies (or 53% of the sample group) experienced a net shortfall of $10 million in 1983/84, while 22 companies (or 40% of the sample group) experienced a net shortfall of $6.5 million in 1987/88. The average deficit was reduced by $48,900, from $343.8 million to $294.9 million.

While the number of companies posting surpluses has grown by more than a fourth since 1983/84, the size of the average surplus has decreased. In 1983/84, 26 companies posted surpluses that totalled $3.4 million,

Sample Group *(55 Companies)*

Comparison of Aggregate Income and Expenses: 1986/87 vs. 1987/88

	1987/88	1986/87	% Change
Income	**$249,816,810**	$233,488,422	+7.0%
Expenses	**$253,169,943**	$234,013,506	+8.2%
SURPLUS (DEFICIT)	**($3,353,133)**	($525,084)	-538%

Sample Group

1987-88 Financial Summary

Income		**% of Total Income**
Earned Revenue	$140,644,878	56.3%
Private Support	95,032,378	38.0%
Public Support	14,139,554	5.7%
TOTAL INCOME	$249,816,810	100%
Expenses		**% of Total Expenses**
Personnel	$157,872,321	62.4%
Non-personnel	95,297,622	37.6%
TOTAL EXPENSES	$253,169,943	100%
SURPLUS (DEFICIT)	**($3,353,133)**	

Sample Group

Five-Year Growth Trends: 1983/84 through 1987/88

(in millions)	83/84	84/85	85/86	86/87	87/88
Income	$185.7	$198.0	$213.0	$233.5	**$249.8**
Expenses	$192.2	$198.8	$215.1	$234.0	**$253.2**
SURPLUS (DEFICIT)	($6.5)	($0.8)	($2.1)	($0.5)	($3.4)

	Change Over Previous Year				*Change Over 5 Years*	
	84/85	85/86	86/87	87/88	Total	Compound Rate
Income	+6.6%	+7.5%	+9.6%	+6.9%	+34.5%	+6.1%
Expenses	+3.4%	+8.2%	+8.7%	+8.2%	+31.7%	+5.7%

Sample Group

Companies with Deficits or Surpluses

Season	Deficits #	Deficits %	Surpluses #	Surpluses %
1983/84	29	53%	26	47%
1984/85	34	62%	21	38%
1985/86	30	55%	25	45%
1986/87	20	36%	35	64%
1987/88	**22**	**40%**	**33**	**60%**

for an average surplus of $132 million. In 1986/87, 33 companies posted surpluses that totalled $3.1 million, for an average surplus of $94 million. The compound rate of growth over the five-year period was 6.1% per year for income, and 5.7% per year for expenses.

Income Analysis

Among the companies in the constant sample group, the balance between earned income, private support, and government support has remained fairly even over the past five years.

As a percentage of total income, **earned income** has remained flat at 56% since 1984.

Between 1983 and 1988, **private contributions** also remained constant at 38% of all income, with the exception of a drop by 1% in 1984/85.

Meanwhile, **government support** from federal, state, and local sources dropped slightly during this period, from 7% in 1983/84 to 6% in 1987/88.

In order to maintain a majority share, **earned income** has grown at a much faster rate than **private** or **government support**. In real dollars, earned income rose 37.4% over the last five years (at a compound rate of 6.6%), from $102.4 million to $140.6 million. Simultaneously, private contributions rose by a close 34.3% (at a compound rate of 6.1%), from $70.7 million to $95 million, and government funding grew by 13.2% (at a compound rate of 2.5%), from $12.5 million to $14.1 million.

A substantial increase in **individual giving** accounts for most of the growth in private support. Over five years, individual contributions leaped 60% at a compound rate of 9.8%, from $29.5 million to $47.3 million.

Among the constant sample group, **individual giving** accounted for half of all private donations.

Between 1983/84 and 1987/88, **corporate contributions** increased by 43.3%, reaching $13.9 million. It is interesting to note that more than half of that growth occurred between 1983/84 and 1984/85 (23.8%), while between 1986/87 and 1987/88 the increase was just over one half of one percent.

Guild contributions jumped nearly 70% over the past five years, although they dropped 7.5% between 1986/87 and 1987/88.

OPPOSITE:
A 1989 production of Donizetti's **Lucia di Lammermoor** by San Diego Opera, featuring soprano Gail Dobish in the title role. Conducted by Edoardo Muller, directed by Rhoda Levine.

Income from **revenue-generating projects** and **other sources** such as united arts funds, donated services, and labor unions fell by 28.8%, dropping from 12% to 6% of total income over the five-year period. Nonetheless, funds from these sources equalled $15.4 million in 1987/88, representing a 30.6% increase over the previous year.

Despite the impressive growth in private support, **earned revenue** continued to be the primary source of operating funds for the constant sample group. Earned income covered more than half (or 56%) of all the expenses incurred by these companies.

Earned income grew by more than one-third since 1983/84, from $102.4 million to $140.6 million, with the increase largely due to a 38.6% jump in **performance revenue**.

Income from **broadcasts and recordings** declined 44.6% since 1983/84 and 10.7% since 1986/87.

Total **public support** of the constant sample group increased by 12.7% in real dollars between 1983/84 and 1987/88. During the same period, public support continued losing ground as a share of total income, slipping from 6.7% to 5.7%.

Grants from **state and local governments** increased steadily over the five-year period, from $7.8 million to $9.2 million, for an overall increase of 18.9%. As a share of total public support, grants from these sources rose accordingly, from 61.9% to 65.3%.

Federal support, including grants from the National Endowment for the Arts, grew at a significantly lesser rate (2.7%), rising only $124,700 to $4.8 million. Nonetheless, federal support still accounted for a third of all public support.

Tax-based revenues from **other sources** fluctuated widely from year to year, ending at $90,200 in 1987/88, a 39.4% decrease from five years earlier.

Sample Group

Five-Year Income Comparison: 1983/84 through 1987/88

As % of Total Income	83/84	84/85	85/86	86/87	87/88
Earned Revenue	55.1%	56.2%	56.2%	56.2%	**56.3%**
Private Support	38.1%	36.8%	37.6%	38.1%	**38.0%**
Public Support	6.7%	7.0%	6.2%	5.7%	**5.7%**
TOTAL INCOME (%)	99.9%	100%	100%	100%	**100%**
TOTAL INCOME (in millions)	$185.7	$198.0	$213.0	$233.5	**$249.8**

As % of Total Expenses	83/84	84/85	85/86	86/87	87/88
Earned Revenue	53.2%	56.0%	55.6%	56.1%	**55.6%**
Private Support,	36.8%	36.6%	37.3%	38.0%	**37.5%**
Public Support	6.5%	7.0%	6.1%	5.7%	**5.6%**
TOTAL INCOME (%)	96.5%	99.6%	99.0%	99.8%	**98.7%**
TOTAL INCOME (in millions)	$192.2	$198.8	$215.1	$234.0	**$253.2**

Sample Group

Private Support Breakdown

(in millions)	83/84	84/85	85/86	86/87	87/88
Individual Gifts	$29.5	$29.9	$33.7	$41.7	**$47.3**
Foundation Gifts	11.0	11.7	11.5	12.1	**9.7**
Corporate Gifts	9.7	12.0	12.8	13.8	**13.9**
Guild Support	5.2	6.5	6.5	9.6	**8.8**
Other Private Support	21.6	19.2	22.2	11.8	**15.4**
TOTAL PRIVATE SUPPORT	$77.0	$79.3	$86.7	$89.0	**$95.1**

As % of Total Income	83/84	84/85	85/86	86/87	87/88
Individual Gifts	15.9%	15.1%	15.8%	17.9%	**18.9%**
Foundation Gifts	5.9%	5.9%	5.4%	5.2%	**3.9%**
Corporate Gifts	5.2%	6.0%	6.0%	5.9%	**5.6%**
Guild Support	2.8%	3.3%	3.0%	4.1%	**3.5%**
Other Private Support	11.6%	9.7%	10.4%	5.0%	**6.2%**
TOTAL PRIVATE SUPPORT	41.4%	40.0%	40.6%	38.1%	**38.1%**

Expense Analysis

As with the survey universe, **personnel costs** were the greatest expense factor among the sample group during 1987/88.

Since 1983/84, **personnel costs** have expanded by 29% in real dollars, approaching $158 million at an annual compound rate of 5.3%. This growth

Kentucky Opera's May 1989 production of Bizet's **Carmen**, featuring Adria Firestone. *Photo by Patrick L. Pfister.*

Sample Group

Earned Income Breakdown

(in millions)	83/84	84/85	85/86	86/87	87/88
Performance Income	$79.7	$90.0	$94.8	$106.4	**$110.5**
Broadcasts & Recordings	7.3	5.8	6.2	4.5	**4.1**
Investment Income	7.5	6.9	8.4	8.1	**9.3**
Other Earned Income	7.9	8.6	10.2	12.3	**16.7**
TOTAL EARNED INCOME	$102.4	$111.3	$119.6	$131.3	**$140.6**

As % of Total Income

	83/84	84/85	85/86	86/87	87/88
Performance Income	42.9%	45.4%	44.6%	45.6%	**44.2%**
Broadcasts & Recordings	3.9%	2.9%	2.9%	1.9%	**1.6%**
Investment Income	4.0%	3.5%	3.9%	3.5%	**3.7%**
Other Earned Income	4.3%	4.3%	4.8%	5.3%	**6.7%**
TOTAL EARNED INCOME	55.1%	56.1%	56.2%	56.3%	**56.2%**

notwithstanding, personnel costs declined as a percentage share of all expenses, from 63.5% in 1983/84 to 62.4% in 1987/88.

Non-personnel expenditures increased at a greater rate of 36% for the same period, or an annual compound rate of 6.3%, reaching $95.3 million in 1987/88.

Fees paid to **performing artists**, including singers, conductors, orchestral musicians, and dancers, remained the largest expense category, accounting for 30.3% of all expenditures. Personnel costs for performing artists rose 34.1% over the five-year period.

OPPOSITE: A May 1989 production of **Mario and the Magician** at Skylight Opera Theatre, with Michael Sokol as the Magician and C. Michael Wright as Mario. *Photo by Charles L. Zambello.*

Sample Group

Public Support Breakdown

(in millions)	83/84	84/85	85/86	86/87	87/88
State & Local Governments	$7.8	$8.1	$8.7	$8.6	**$9.2**
Federal Government	4.7	5.4	4.4	4.6	**4.8**
Other Tax-Based Support	.1	.1	*	.1	**.1**
TOTAL PUBLIC SUPPORT	$12.6	$13.6	$13.1	$13.3	**$14.1**

As % of Total Income

	83/84	84/85	85/86	86/87	87/88
State & Local Governments	4.2%	4.0%	4.1%	3.7%	**3.7%**
Federal Government	2.5	2.7	2.1	2.0	**1.9**
Other Tax-Based Support	*	*	*	*	*
TOTAL PUBLIC SUPPORT	6.7%	6.7%	6.2%	5.7%	**5.6%**

Sample Group

Personnel Expense Breakdown

	In million $		*As % of Total Expenses*	
	83/84	87/88	83/84	87/88
Performing Artists	$57.1	**$76.7**	29.7%	**30.3%**
Other Artistic Personnel	9.3	**11.1**	4.8%	**4.4%**
Production and Technical	32.2	**39.3**	16.8%	**15.5%**
Administrative	23.6	**30.8**	12.3%	**12.2%**
TOTAL PERSONNEL EXPENSES	$122.2	**$157.9**	63.6%	**62.4%**

Non-Personnel Expense Breakdown

	In million $		*As % of Total Expenses*	
	83/84	87/88	83/84	87/88
Production	$34.4	**$49.5**	17.9%	**19.5%**
Administrative	29.6	**38.1**	15.4%	**15.0%**
Broadcasts & Recordings	3.8	**4.3**	2.0%	**1.7%**
Other Expenses	2.2	**3.4**	1.1%	**1.4%**
TOTAL NON-PERSONNEL EXPENSES	$70.0	**$95.3**	36.4%	**37.6%**
TOTAL EXPENSES	$192.2	**$253.2**	100.0%	**100.0%**

Costs for **administrative staff** and **production and technical personnel** grew more slowly, increasing by 30.6% and 22.2% respectively.

Expenditures for **other artistic personnel**, including designers, directors, and music staff, increased by 20.2%.

Production costs rose a dramatic 44.1% between 1983/84 and 1987/88, making up more than half of all non-personnel expenses. Meanwhile, administrative expenses increased by 28%, accounting for an additional 40% of all non-personnel expenses.

Constant Sample Group: 1983/84 through 1987/88 (55 Companies)

Anchorage Opera, Baltimore Opera, Chicago Opera Theater, The Cincinnati Opera, Cleveland Opera, The Colorado Opera Festival, Connecticut Opera, The Dallas Opera, Dayton Opera, Eugene Opera, Florentine Opera of Milwaukee, Four Corners Opera, Glimmerglass Opera, Greater Miami Opera, Houston Grand Opera, Indianapolis Opera, Kentucky Opera, Lyric Opera of Chicago, Lyric Opera of Kansas City, Madison Opera, Marin Opera, Metropolitan Opera, Michigan Opera Theatre, The Minnesota Opera, The Mississippi Opera, Mobile Opera, New Jersey State Opera, New Orleans Opera, New York City Opera, Orlando Opera, Opera Carolina, Opera/Columbus, Opera Company of Philadelphia, Opera/Omaha, Opera Theatre of Saint Louis, Opera Theatre of Wildwood, The Pennsylvania Opera Theater, Piedmont Opera, Pittsburgh Opera, Portland Opera, Sacramento Opera, San Diego Opera, San Francisco Opera, Sarasota Opera, Seattle Opera, Shreveport Opera, Skylight Opera Theatre, Syracuse Opera, Toledo Opera, Tri-Cities Opera, Tulsa Opera, Utah Opera, The Virginia Opera, The Washington Opera, Whitewater Opera.

*Represents less than $100,000

A

Left, The Atlanta Opera's August 1989 production of **The Barber of Seville**, featuring John Stephens as Don Basilio and Constance Hauman as Rosina. Conducted by William Fred Scott, directed by Andrew Foldi, scenery by Wade Freitag, and lighting by John Michael Deegan.

▼ Amato Opera Theatre

Sally Amato, *Executive Director*
Anthony Amato, *President and Artistic Director*
319 Bowery, New York, NY 10003, 212/228-8200 (admin & box office).

Board Chair: Albert Amato; *Guild Chair:* Jean Hastings.

Year of Founding: 1948
FY90 Budget: $105,000
full-time staff: 2

Performance House & Capacity
Amato Opera Theatre: 105.

1989-90 Season
42nd season; 5 operas, total of 50 performances. *Don Giovanni, Il Trovatore, The Barber of Seville, Un Ballo in Maschera, La Boheme.*

1988-89 Season
5 operas (1 double bill), total of 50 performances; sung in English or original language without titles. Attendance: Fully-staged performances at home - 4,200. Fully-staged performances on tour - 3,000. All other events -2,000.

Touring
Fully-staged productions with orchestra tour in the tri-state area.

Education & Outreach Programs
Operas-in-Brief, fully-staged operas with costumes and narration, are presented for young audiences.

▼ American Music Theater Festival

Marjorie Samoff, *Producing Director*
Eric Salzman, *Artistic Director*
One Franklin Plaza, 9th Fl., Philadelphia, PA 19103, 215/988-9050 (admin); 215/440-8282 (box office); Fax: 215/988-0798.

Board Chair: Edward A. Montgomery, Jr.

Year of Founding: 1983
FY90 Budget: $2,976,000
full-time staff: 7

Performance Houses & Capacities
Forum Theatre/WHYY Studios: 525; The Great Hall/U. of the Arts: 220.

1989-90 Season
7th season; 4 productions, total of 45 performances. *Casino Paradise* (world premiere), *Love Life, Frida, Sitting on the Edge of the Future* (world premiere).

1988-89 Season
3 productions, total of 44 performances; sung in English. Attendance: Fully-staged performances at home - 16,289. All other events - 22,286.

Education & Outreach Programs
The Festival's Education/Outreach program includes a Meet the Artist series, student study guides, and discounted and free tickets for senior citizens, students, and the disadvantaged.

▼ American Ritual Theater Company

William H. Harper, *Executive and Artistic Director*
P.O. Box 608516, Chicago, IL 60660, 312/743-3162 (admin).

Year of Founding: 1980
full-time staff: 1

Performance House & Capacity
Organic Theater: 350.

1989-90 Season
10th season; 1 opera: *Snow Leopard.*

▼ Anchorage Opera

William F. Russell, *General Director*
1507 Spar Ave., Anchorage, AK 99501, 907/279-2557 (admin); 907/263-2900 (box office); Fax: 907/279-7798.

Board Chair/President: Bob L. Coe/Janice McConnell; *Guild Chairs:* Candy Bagoy/Caryl Osgood.

Year of Founding: 1974
FY90 Budget: $725,000
full-time staff: 3

Performance House & Capacity
Discovery Theater, Alaska Center for the Performing Arts: 722.

1989-90 Season
15th season; 2 operas, total of 12 performances. *Rigoletto, Die Fledermaus.*

1988-89 Season
3 operas, total of 13 performances. Attendance: Fully-staged performances at home - 5,925. All other events - 13,500.

Touring
Beginning Fall 1989, one acts to villages and towns around the state. A run-out to Magadan in the Soviet Union also may take place.

Education & Outreach Programs
Preview performances; informances in area junior high and high schools that provide historical perspectives, musical highlights, discussion of design, and elements of audience participation (twice annually).

▼ Arizona Opera Company

Glynn Ross, *General Director*
Johan van der Merwe, *Resident Music Director*
3501 N. Mountain Ave., P.O. Box 42828, Tucson, AZ 85719, 602/293-4336 (admin). In Phoenix: 234 N. Central Ave., #125-B, Phoenix, AZ 85004, 602/254-1664 (admin).

Board President: Gregory J. Melikian; *Guild Presidents:* Elaine Murtha/Miriam Hyatt (Tucson), Diana Balich (Phoenix).

Year of Founding: 1972
FY90 Budget: $1,317,700
full-time staff: 9

Performance Houses & Capacities
Music Hall, Tucson: 2,277; Symphony Hall, Phoenix: 2,498.

1989-90 Season
18th season; 4 operas, total of 20 performances. *Faust, La Forza del Destino, Madama Butterfly, Lucia di Lammermoor.*

1988-89 Season
5 operas (1 double bill), total of 16 performances; sung in original language with titles. Attendance: Fully-staged performances at home - 37,258. Student Matinees in Tucson - 6,386.

Education & Outreach Programs
Student matinees for elementary school students; classroom preparation and evening performances for secondary school students; master classes; senior citizen discount tickets; subsidized bus transportation; half-price discount tickets for students; community restitution program; and community resource program.

▼ Ash Lawn-Highland Opera Company

Judith H. Walker, *General Manager*
Stephen Crout, *Artistic Director*
Rt. 6, Box 37, Charlottesville, VA 22901, 804/293-9539 (admin); 804/293-8000 (box office); Fax: 804/293-8000.

Board President: Preston Locher.

Year of Founding: 1978
FY90 Budget: $170,000
full-time staff: 1

Performance House & Capacity
Boxwood Gardens: 450.

1990 Summer Season
13th season; 3 operas, total of 22 performances.

1989 Summer Season
3 operas, total of 25 performances; sung in English. *The Marriage of Figaro, The Elixir of Love, La Cenerentola.* Attendance: Fully-staged performances at home - 4,778. Fully-staged performances on tour: 14,000. All other events - 1,200.

Touring
The company tours all of the main season productions to Boise, Idaho.

Education & Outreach Programs
Visits to hospitals and other community institutions.

▼ The Atlanta Opera

Alfred D. Kennedy, *General Manager*
William Fred Scott, *Artistic Director*
1800 Peachtree St. NW, Suite 620, Atlanta, GA 30309, 404/355-3311 (admin); Fax: 404/355-3259.

Board President: Mrs. Shepard Ansley.
Year of Founding: 1979
FY90 Budget: $1,250,000

Performance Houses & Capacities
Alliance Theatre: 784; Symphony Hall: 1,762.

1990 Summer Season
11th season; 3 operas, total of 9 performances. *Die Fledermaus, The Marriage of Figaro, Rigoletto.*

1989 Summer Season
3 operas, total of 12 performances; sung in English or original language without titles. Attendance: Fully-staged performances at home - 11,300. Fully-staged performances on tour - 50,000. All other events - 12,000.

Education & Outreach Programs
Reaches students from elementary through high school grades in Georgia; recently performed 161 performances of *Dr. Miracle* and *The Magic Flute* with orchestra.

▼ Augusta Opera

Edward Bradberry, *General Director*
Patrick Pyle, *Assistant Director*
P.O. Box 3865, Hill Station, Augusta, GA 30904, 404/826-4710 (admin); 404/724-5194 (box office).

Board President: Mrs. Edward Fusselle; *Guild President:* Mrs. Robert Moore.

B

Left, Vernon Hartman as Eisenstein and Frances Ginsberg as Rosalinda in The Austin Lyric Opera's 1989 production of Johann Strauss' **Die Fledermaus**.

C

Right, David Holloway and Chistine Seitz in Central City Opera's production of Verdi's **Macbeth**. *Photo by Mark Kiryluk.*

Year of Founding: 1967
FY90 Budget: $506,975
full-time staff: 3

Performance House & Capacity
Imperial Theater: 840.

1989-90 Season
23rd season; 4 operas/musicals/events, total of 18 performances. *Oklahoma, Faust, Carmen, Cole Porter Evening.*

1988-89 Season
3 operas, total of 13 performances; sung in English. Attendance: Fully-staged performances at home - 9,200. All other events - 12,000.

Education & Outreach Programs
22 outreach performances for schools, civic organizations, and retirement centers.

▼ The Austin Lyric Opera

Joseph McClain, *General Director*
Walter Ducloux, *Artistic/Music Director*
1111 W 6th St., Suite 320, Austin, TX 78703, 512/472-5927 (admin & box office).

Board Chair/President: Alfred King/Gay Ratliff; *Guild President:* Rose Betty Williams.

Year of Founding: 1985
FY90 Budget: $919,135
full-time staff: 7

Performance Houses & Capacities
Bass Concert Hall (UT/Austin): 2,860; Paramount Theatre: 1,300.

1989-90 Season
4th season; 3 operas, total of 9 performances. *Carmen, Madama Butterfly, Cinderella.*

1988-89 Season
3 productions, total of 5 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 10,458. All other events - 9,300.

Education & Outreach Programs
Opera previews for grades 1-6; "create & produce" program for elementary schools, "adopt-a-school" high school choral program; dress rehearsals for selected populations; speaker's bureau, community classes, and pre-performance lectures for adult outreach.

▼ Baltimore Opera

Michael Harrison, *General Director*
William Yannuzzi, *Music Director*
527 N. Charles St., Baltimore, MD 21201-5030, 301/727-0592 (admin); 301/685-0692 (box office); Fax: 301/727-7854.

Board Chair: Charles S. Garland, Jr.; *Guild President:* Mrs. Edward Wilson, Jr.

Year of Founding: 1950
FY90 Budget: $2,534,908
full-time staff: 13

Performance House & Capacity
Lyric Opera House: 2,462.

1989-90 Season
39th season; 4 operas, total of 16 performances. *Faust, Salome, Il Barbiere di Siviglia, Otello.*

1988-89 Season
4 operas, total of 16 performances; sung in original language with titles. Attendance: Fully-staged performances at home - 50,000. All other events - 2,500.

Touring
Baltimore Opera Touring Theatre provides opera performances for students in Baltimore City and surrounding counties each spring.

▼ Baton Rouge Opera

Sam Gray, *General Director*
P.O. Box 2269, Baton Rouge, LA 70821, 504/922-9936 (admin).

Year of Founding: 1981
full-time staff: 2

Performance House & Capacity
Riverside Centroplex: 1,900.

1989-90 Season
8th season; 3 operas (1 double bill), total of 4 performances. *Gianni Schicchi/I Pagliacci, The Tales of Hoffmann.*

1988-89 Season
3 operas, total of 8 performances; sung in English or with titles.

Education & Outreach Programs
Free student matinees with support materials provided to the teacher prior to the performance; traveling intern who performs excerpts of the current season along with arias and scenes from standard repertoire.

▼ Boston Lyric Opera Company

Justin Moss, *General Director*
Richard Gaddes, *Artistic Advisor*
811 Boylston St., Boston, MA 02116-2601, 617/267-1512 (admin & box office).

Board Chair/President: Ann Monks Barry/Randolph Fuller.

Year of Founding: 1976
FY90 Budget: $520,000
full-time staff: 3

Performance House & Capacity
Emerson Majestic Theatre: 825.

1989-90 Season
10th season; 3 operas, total of 6 performances. *Tosca, The Flying Dutchman* (concert version), *La Traviata.*

1988-89 Season
3 operas, total of 6 performances; sung in English. Attendance: Fully-staged performances at home - 3,500. All other events - 3,200.

Education & Outreach Programs
Residencies in local schools.

▼ Brooklyn Academy of Music

Harvey Lichtenstein, *President and Executive Director*
Matthew Epstein, *Artistic Director for Opera*
30 Lafayette Ave., Brooklyn, NY 11217, 718/636-4100, Fax: 718/857-2021.

Year of Founding: 1969
FY90 Budget: $11,650,000
full-time staff: 130

Performance Houses & Capacities
Opera House: 2,100; Carey Playhouse: 1,100; Lepercq Space: 300-550; BAM Majestic Theater: 935.

1989-90 Season
4 operas/musical theater works, total of 26 performances. *La Finta Giardiniera, Seven Deadly Sins, Tannhauser, Empty Places.*

1988-89 Season
4 operas, total of 24 performances.

▼ Central City Opera

Daniel Rule, *General Manager*
John Moriarty, *Artistic Director*
621 17th St., Suite 1601, Denver, CO 80293, 303/292-6500 (admin); 303/292-6700 (box office); Fax: 303/292-4958.

Board Chair: J. Landis Martin; *Guild President:* Sherry Richardson.

Year of Founding: 1932
FY90 Budget: $1,600,000 (est.)
full-time staff: 8

Performance House & Capacity
Central City Opera House: 756.

1990 Summer Season
59th season; 3 operas, total of 36 performances. *La Traviata, Cosi Fan Tutte, The Merry Widow.*

1989 Summer Season
3 operas, total of 33 performances. Attendance: Fully-staged performances at home - 23,648. Fully-staged performances on tour - 1,199. All other events - 12,200.

Touring
Opera Pops concert, with orchestra, presented in Denver.

Education & Outreach Programs
Opera in the Classroom; Hello, Operator (junior high); Opera a la Carte (all ages).

Apprentice Programs
Central City Opera Apprentice Artist/Opera Studio Artist Program; Central City Opera Young Artist Program.

▼ Chattanooga Opera Association

Donald L. Andrews, *Managing Director*
Vakhtang Jordania, *Conductor and Artistic Director*
630 Chestnut St., Chattanooga, TN 37402, 615/267-8583 (admin); 615/757-5042 (box office).

Board President: Ruth S. Holmberg; *Guild President:* Astrid Griffin.

Year of Founding: 1943
FY90 Budget: $180,000
full-time staff: 6

Performance House & Capacity
Tivoli Theatre: 1,740.

1989-90 Season
45th season; 2 operas, total of 2 performances. *Tosca, The Barber of Seville.*

1988-89 Season
2 operas, total of 2 performances; sung in English. Attendance: Fully-staged performances at home - 3,750. All other events - 4,000. Estimated Media Audience: Radio - 100,000.

Education & Outreach Programs
Annual production of opera for children (grades 1-3) is presented in conjunction with the University of Tennessee at Chattanooga (total of 8 performances); 2 performances toured to Cleveland, Tennessee.

Left, The 1988 world premiere of Dominick Argento's **The Aspern Papers** at Dallas Opera, with Frederica von Stade as Miss Tina. *Photo by Phil Schexnyder.*

D

▼ Chautauqua Opera

Linda Jackson, *General Director*
Chautauqua Institution, P.O. Box 28, Chautauqua, NY 14722, 716/357-6200 (admin); 716/357-6250 (box office); Fax: 716/357-9014

Board President: Dr. Daniel L. Bratton; *Guild President:* Laura Martin.

Year of Founding: 1929
FY90 Budget: $535,000
full-time staff: 3

Performance House & Capacity
Norton Memorial Hall: 1,367.

1990 Summer Season
61st season; 4 operas/musicals, total of 10 performances. *The Music Man, La Boheme, The Barber of Seville, Faust.*

1989 Summer Season
4 operas, total of 10 performances; sung in English. Attendance: Fully-staged performances at home - 9,186. All other events - 11,950.

Education & Outreach Programs
Operalogues and a children's opera, The Music Theater Machine, presented in summer programs at Chautauqua and surrounding communities; one-act operas performed by apprentice artists for civic organizations.

Apprentice Programs
Apprentice Artists Training Program; Studio Artists Training Program.

▼ Chicago Opera Theater

Marc A. Scorca, *General Manager*
Alan Stone, *Founder* and *Artistic Director*
20 E. Jackson Blvd., Suite 1400, Chicago, IL 60604, 312/663-0555 (admin); 312/663-0048 (box office).

Board Chair/President: Marilyn Arado/Jean E. Perkins.

Year of Founding: 1974
FY90 Budget: $1,633,000 (est.)
full-time staff: 12

Performance House & Capacity
Athenaeum Theater: 925.

1989-90 Season
16th season; 4 operas/musicals, total of 25 performances. *The Merry Wives of Windsor, The Lighthouse, Lakme, Carousel.*

1988-89 Season
4 operas, total of 26 performances; sung in English. Attendance: Fully-staged performances at home - 28,000. All other events - 1,500.

Education & Outreach Programs
One hour performance of *The Barber of Seville*, sung in English by five costumed singers.

▼ The Cincinnati Opera

Paul A. Stuhlreyer, III, *Managing Director*
James de Blasis, *Artistic Director*
Music Hall, 1241 Elm St., Cincinnati, OH 45210, 513/621-1919 (admin); 513/241-2742 (box office).

Board Chair/President: Lawrence H. Kyte/Kingston Fletcher; *Guild President:* Patrick Korb.

Year of Founding: 1920
FY90 Budget: $2,264,000
full-time staff: 12

Performance House & Capacity
Music Hall: 3,630.

1989-90 Season
70th season; 4 operas, total of 8 performances. *Aida, Lucia di Lammermoor, Don Giovanni, Faust.*

1988-89 Season
4 operas, total of 8 performances; sung in English or original language with titles. Attendance: Fully-staged performances at home - 27,500. All other events - 40,000. Estimated Media Audience: Radio - 250,000.

Education & Outreach Programs
The Ensemble Company of Cincinnati Opera! performs at schools and organizations in a four-state area.

Apprentice Programs
Ensemble Company of Cincinnati Opera! (ECCO!); Young American Artists Program.

▼ Cleveland Opera

David Bamberger, *General Director*
Carola Bamberger, *Associate Director*
1422 Euclid Ave., Suite 1052, Cleveland, OH 44115, 216/575-0903 (admin); 216/575-0900 (box office); Fax: 216/575-1918.

Year of Founding: 1976
FY90 Budget: $3,700,000
full-time staff: 26

Performance House & Capacity
State Theatre: 3,098.

1989-90 Season
14th season; 5 operas/musicals, total of 26 performances. *Holy Blood and Crescent Moon* (world premiere), *The Pirates of Penzance, Madama Butterfly, Il Trovatore, Show Boat.*

1988-89 Season
5 operas, total of 24 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 58,368. All other events - 70,842. Estimated Media Audience: Radio - 100,000.

Touring
Programs staged by General Director David Bamberger for special events and celebrations planned by corporations, community organizations, and presenters.

Education & Outreach Programs
On-Site Lecture Demonstrations for all schools attending mainstage performances; in-school preparatory programs for developmentally challenged students; performances for senior citizens at residences and centers; mini-residencies.

Apprentice Programs
Cleveland Opera Associate Artists Program.

▼ The Colorado Opera Festival

Donald P. Jenkins, *General Director*
Elizabeth Lilly, *Executive Director*
P.O. Box 1484, Colorado Springs, CO 80901, 719/473-0073 (admin); 719/520-7469 (box office).

Board President: Lee Renfrow; *Guild President:* Carla Peperzak.

Year of Founding: 1970
FY90 Budget: $280,000
full-time staff: 0

Performance House & Capacity
Pikes Peak Center: 1,800.

1990 Summer Season
19th season; 1 opera, total of 3 performances. *Il Trovatore.*

1989 Summer Season
1 opera, total of 3 performances; sung in English. Attendance: Fully-staged performances at home - 3,384. All other events - 5,548.

▼ Connecticut Opera

George D. Osborne, *General Director*
226 Farmington Ave., Hartford, CT 06105, 203/527-0713 (admin & box office); Fax: 203/293-1715.

Board President: Mrs. Raymond D'Argenio; *Guild President:* Mrs. Agnes Serafini.

Year of Founding: 1942
FY90 Budget: $1,500,000
full-time staff: 10

Performance House & Capacity
Bushnell Memorial Hall: 2,742.

1989-90 Season
48th season; 4 operas, total of 12 performances. *La Boheme, Nabucco, Die Zauberflote, Lucia di Lammermoor.*

1988-89 Season
2 operas, total of 8 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 15,000. All other events - 40,000.

Touring
Full-staged productions with local orchestra.

Education & Outreach Programs
Opera Express offers programs for all ages; Education Program tours in six states.

Apprentice Programs
Resident and Apprentice Artists Program. Education Program tours in six states.

▼ The Dallas Opera

Plato Karayanis, *General Director*
The Centrum, 3102 Oak Lawn Ave., Suite 450, LB #130, Dallas, TX 75219, 214/443-1043 (admin); 214/443-1000 (box office); Fax: 214/443-1060.

Board President: John W. Dayton; *Guild Presidents:* Dr. and Mrs. Shelton G. Hopkins.

Year of Founding: 1957
FY90 Budget: $5,066,541
full-time staff: 26

Performance House & Capacity
Music Hall/Fair Park: 3,420.

1989-90 Season
33rd season; 5 operas (1 double bill), total of 16 performances. *The Merry Widow, Cavalleria Rusticana/I Pagliacci, Don Pasquale, Madama Butterfly.*

1988-89 Season
4 operas, total of 16 performances; sung in original language with titles. Attendance: Fully-staged performances at home - 47,796. All other events - 37,238. Estimated Media Audience: Television - 4,000,000.

E F

Right, Edith Davis as Verdi's **Aida**, staged by Dayton Opera in March 1989. *Photo by Bill Garlow.*

Education & Outreach Programs
"Monkey See, Monkey Do" puppet opera performed by volunteers using taped music (K-elem); *Don Carlo* student performances with young Americans in leading roles (grades 4-8); Junior Opera Guild activities for high school students; Henry James symposium on literary adaptation presented in conjunction with *The Aspern Papers* for college students; Opera Insight programs, symposia, and opera-related lectures and panels for senior citizens and all age groups.

▼ Dayton Opera

Jane D. Nelson, *Managing Director*
David DiChiera, *Artistic Director*
125 E. 1st St., Dayton, OH 45402; 513/228-0662 (admin); 513/228-SING (box office).

Year of Founding: 1961
FY90 Budget: $1,191,000
full-time staff: 5

Performance House & Capacity
Memorial Hall: 2,489.

1989-90 Season
29th season; 3 operas, total of 10 performances. *La Boheme, Hansel and Gretel, Don Giovanni.*

1988-89 Season
3 operas, total of 12 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 25,681. All other events - 47,000. Estimated Media Audience: Radio - 40,000.

Education & Outreach Programs
125 programs, ranging from elementary through adult levels, employ professional singers, with the elementary level encompassing student involvement in the actual program.

▼ Des Moines Metro Opera

Jenlee M. Mace, *Managing Director*
Robert L. Larsen, *Artistic Director*
106 W. Boston Ave., Indianola, IA 50125; 515/961-6221 (admin & box office).

Board President: Patty Cownie; *Guild Coordinator:* Robert Handy.

Year of Founding: 1973
FY90 Budget: $924,250
full-time staff: 6

Performance Houses & Capacities
Blank Performing Arts Center: 486; Civic Center of Des Moines: 2,750.

1990 Summer Season
18th season; 3 operas, total of 18 performances. *The Tales of Hoffmann, Die Fledermaus, The Crucible.*

1989 Summer Season
6 operas, total of 34 performances; sung in English. Attendance: Fully-staged performances at home - 8,500. All other events - 47,350. Estimated Media Audience: Television - 100,000.

Education & Outreach Programs
OPERA Iowa tours for 5 months presenting classroom workshops and performances to approximately 40,000 children and adults annually; school and community concerts; three productions with costumes, sets, lighting, and piano accompaniment are toured annually.

Apprentice Programs
Des Moines Metro Opera Apprentice Artist Program.

▼ Eugene Opera

James Toland, *General Director*
Centre Court, 44 West Broadway, Suite 402, Eugene, OR 97440; 503/485-3985 (admin); 503/687-5000 (box office); Fax: 503/344-0870.

Board President: Fred Mohr; *Guild President:* Patricia Scarlett.

Year of Founding: 1975
FY90 Budget: $462,010
full-time staff: 3

Performance Houses & Capacities
Silva Concert Hall: 2,400; Soreng Theater: 500.

1989-90 Season
14th season; 4 operas (1 double bill), total of 6 performances. *Gianni Schicchi/I Pagliacci, La Cenerentola, Rigoletto.*

1988-89 Season
3 operas, total of 6 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 7,412. All other events - 10,405.

Education & Outreach Programs
Lectures, workshops, and artist-in-schools program coordinated through Western Oregon Institute for Arts in Education and Young Audiences of Oregon.

▼ Fargo-Moorhead Civic Opera Company

Jan Morsch, *Business Manager*
David F. Martin, *Artistic Director*
429 E. Main St., West Fargo, ND 58078; 701/282-3703 (admin); 701/282-7189 (box office).

Board President: Carlton Hunke; *Guild President:* Winnie Stadter.

Year of Founding: 1968
FY90 Budget: $158,663
full-time staff: 3

Performance Houses & Capacities
Reineke Fine Arts Center: 1,000; Fargo Theatre: 850.

1989-90 Season
21st season; 3 operas, total of 7 performances. *Cavalleria Rusticana, The Ballad of Baby Doe, The Pirates of Penzance.*

1988-89 Season
3 operas, total of 7 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 3,865. All other events - 1,000. Estimated Media Audience: Radio - 3,500.

▼ Florentine Opera of Milwaukee

Dennis Hanthorn, *General Director*
Joseph Rescigno, *Artistic Advisor*
750 N. Lincoln Memorial Dr., Milwaukee, WI 53202; 414/273-1474.

Board President: L.C. Hammond, Jr.; *Guild President:* Barbara M. Wiley.

Year of Founding: 1933
FY90 Budget: $1,600,000
full-time staff: 9

Performance House & Capacity
Uihlein Hall, Performing Arts Center: 2,193.

1989-90 Season
57th season; 3 operas, total of 9 performances. *Porgy and Bess, A Masked Ball, The Magic Flute.*

1988-89 Season
3 operas, total of 9 performances; sung in original language with titles. Attendance: Fully-staged performances at home - 15,616. All other events - 13,600.

Education & Outreach Programs
Children's educational tour, *"Everything You Knew About Opera, but Never Knew You Knew"* is presented for 300-500 students in each of 35 schools from January through March (the program explains opera using familiar themes and music, using 4 singers and synthesizer); the Opera Club sponsors opera previews 2 weeks prior to opening night for each opera presentation.

▼ Fort Worth Opera

J. Mario Ramos, *General Director*
3505 W. Lancaster, Ft. Worth, TX 76107; 817/731-0833 (admin); 817/335-9000 (box office).

Board President: Gerson B. Bernstein; *Guild President:* Elsie Aiton.

Year of Founding: 1946
FY90 Budget: $903,164
full-time staff: 5

Performance Houses & Capacities
Tarrant County Convention Center (JKF Theater): 3,054; W.F. Scott Theatre: 493.

1989-90 Season
44th season; 3 operas, total of 9 performances. *Holy Blood and Crescent Moon; The Elixir of Love, Tosca.*

1988-89 Season
3 operas, total of 9 performances; sung in original language with titles. Attendance: Fully-staged performances at home - 7,351. All other events - 55,000.

Touring
Touring affiliate, Southwestern Opera Theater, brings fully-staged and costumed 50-minute productions of one-act operas directly to schools, parks, malls, and service organizations. Operas are performed in English by outstanding young professionals from across the country.

Education & Outreach Programs
The Musical Preview; middle school and high school informances; lower school workshops; Career Day; program for the hearing-impaired.

Apprentice Programs
Texas Christian University Apprentice Program.

▼ Four Corners Opera

Summer Address: P.O. Box 1035, Durango, CO 81302; 303/259-2606.

Year of Founding: 1978

Performance House & Capacity
Fine Arts Auditorium: 500.

1990 Summer Season
12th season; 2 operas.

1989 Summer Season
2 operas.

Left, Michael Rees Davis and Lisa Saffer in a March 1989 production of Donizetti's **The Daughter of the Regiment**, by Indianapolis Opera. *Photo by Denis Kelly, Jr.*

Apprentice Programs
Young artists' performance is offered during season.

▼ Glimmerglass Opera

Paul Kellogg, *General Director*
Stewart Robertson, *Music Director*
Box 191, Cooperstown, NY 13326, 607/547-5704 (admin); 607/547-2255 (box office); Fax: 607/547-6030.

Board President: G. McMurtrie Godley; *Guild President:* Mary Dunkle.

Year of Founding: 1975
FY90 Budget: $1,600,000
full-time staff: 13

Performance House & Capacity
Alice Busch Opera Theater: 900.

1990 Summer Season
16th season; 3 operas; total of 19 performances. *La Boheme, Intermezzo, Albert Herring.*

1989 Summer Season
6 operas, total of 25 performances; sung in English. Attendance: Fully-staged performances at home - 16,680. Fully-staged performances on tour - 780. All other events - 1,220.

Touring
One performance of *Albert Herring* in Utica, New York.

Education & Outreach Programs
Young Artist recitals; Opera Guild lectures; on-bus picnic lectures for tour groups.

Apprentice Programs
Young Artists Program.

▼ Gold Coast Opera

Thomas Cavendish, *General Manager and Conductor*
1000 Coconut Creek Blvd., Pompano Beach, FL 33066, 305/973-2321 (admin); 305/973-2249 (box office); Fax: 305/973-2289.

Board President: Dr. David Hersch-thal; *Guild President:* Ms. B.J. Fiorello.

Year of Founding: 1980
FY90 Budget: $335,000
full-time staff: 1

Performance Houses & Capacities
OMNI Auditorium: 1,950; Ralph R. Bailey Hall: 1,200.

1989-90 Season
10th season; 3 operas/musicals, total of 13 performances. *The Chocolate Soldier, Rigoletto, Naughty Marietta.*

1988-89 Season
3 operas, total of 13 performances; sung in English. Attendance: Fully-staged performances at home - 13,600. All other events - 23,000.

Education & Outreach Programs
Cameo Musicale, an eight-member touring ensemble, performs costumed and choreographed highlights of lyric theatre works.

▼ Greater Buffalo Opera Company

Donna Flood, *Administrative Director*
Gary Burgess, *Artistic Director*
28 Linwood Ave., Buffalo, NY 14209, 716/882-6044 (admin); 716/847-0850 (box office).

Board President: Victor Przybyl.

Year of Founding: 1988 (est. 1975)
FY90 Budget: $253,926
full-time staff: 1

Performance House & Capacity
Shea's Buffalo Center: 3,100.

1989-90 Season
3rd season; 5 operas/musicals (1 double bill), total of 7 performances. *Carousel, Lucia di Lammermoor, La Boheme* (NYCO tour), *Cavalleria Rusticana/I Pagliacci.*

1988-89 Season
2 operas, total of 5 performances. Attendance: Fully-staged productions at home - 8,300.

Education & Outreach Programs
Small ensemble performs excerpts from *Porgy and Bess* for community organizations.

▼ Greater Miami Opera

Robert M. Heuer, *General Manager*
Willie Anthony Waters, *Artistic Director*
1200 Coral Way, Miami, FL 33145-2980, 305/854-1643 (admin); 305/854-7890 (box office); Fax: 305/856-1042; Telex: 403381.

Board President: James M. Herron; *Guild President:* Mrs. Charles L. Eldredge.

Year of Founding: 1941
FY90 Budget: $5,258,203
full-time staff: 28

Performance House & Capacity
Dade County Auditorium: 2,438.

H

Left, John Davies as Bottom, Claudette Peterson as Tytania, and Emily Henlein as Peaseblossom in Kentucky Opera's staging of Britten's **A Midsummer Night's Dream**, February 1989. *Photo by Patrick L. Pfister.*

1989-90 Season
49th season; 5 operas, total of 34 performances. *Il Trovatore, Idomeneo, Il Barbiere di Siviglia, Norma, Madama Butterfly.*

1988-89 Season
6 operas, total of 29 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 50,760. Fully-staged performances on tour - 6,400. All other events - 143,000. Estimated Media Audience: Radio - 9,000,000.

Touring
One performance of five operas will be taken to the Opera Guild of Fort Lauderdale; two performances of one opera will be taken to the Tampa Bay Performing Arts Center.

Education & Outreach Programs
In-school opera performances for students at all levels throughout south Florida; performances for senior citizens and people with disabilities; working dress rehearsals for Girl Scouts; music and technical workshops for high school and college students.

Apprentice Programs
Young Artist Program; internships in administration, coaching, stage management, and technical theater.

▼ Greensboro Opera Company

Dove Styers, *Administrator*
P.O. Box 29031, 1828 Banking St., Greensboro, NC 27429, 919/273-9472 (admin).

Year of Founding: 1980
FY90 Budget: $200,000
full-time staff: 1

Performance House & Capacity
War Memorial Auditorium: 2,400.

1989-90 Season
9th season; 2 operas/concerts, total of 2 performances. *La Boheme, Thomas Allen* (concert).

1988-89 Season
2 operas, total of 2 performances; sung in original language with titles. Attendance: Fully-staged performances at home - 2,100. All other events - 5,500.

Education & Outreach Programs
Artists-in-residence program performs in Guilford County Schools; 5th and 7th graders from Greensboro City Schools attend an opera produced and performed by the National Opera Company.

▼ Houston Grand Opera

David Gockley, *General Director*
John DeMain, *Music Director*
Dolores Johnson, *Managing Director*
510 Preston, Suite 500, Houston, TX 77002, 713/546-0250 (admin); 713/227-ARTS or 1-800-828-ARTS (box office); Fax: 713/247-0906; Telex: 910-881-5551.

Board President: James L. Ketelsen; *Guild President:* Sybil Roos.

Year of Founding: 1955
FY90 Budget: $13,248,700
full-time staff: 57

Performance Houses & Capacities
Alice and George Brown Theater: 2,172; Lillie and Roy Cullen Theater: 1,063.

1989-90 Season
35th season; 11 operas/musicals, total of 82 performances. *Julius Caesar, New Year* (world premiere), *The Mikado, Dido and Aeneas/Venus and Adonis, Hansel and Gretel, Der Rosenkavalier, Rigoletto, Samson and Delilah, Madama Butterfly, Carousel.*

1988-89 Season
8 operas, total of 67 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 104,138. Fully-staged performances on tour - 81,150. All other events - 40,080. Estimated Media Audience: Television - 20,000,000.

Touring
Touring and educational subsidiary, Texas Opera Theater, presents over 250 performances annually in Texas and other states, having performed to date in 39 states plus the District of Columbia. In September, 1988, the main company took its production of *Nixon in China* to the Edinburgh Festival for 3 performances and in March, 1989, it took its production of *Show Boat* to Cairo for the opening of the Cairo National Cultural Centre, at the request of the United States Information Agency.

Education & Outreach Programs
Lecture series, opera educational materials and workshops, student matinees, and such Guild programs as an artist-in-residence series, a speaker's bureau, and an AID-A program.

Apprentice Programs
Houston Opera Studio.

I-J K L

Right, Stella Zambalis in the title role of Kenton Coe's **Rachel**, in a world premiere production by Knoxville Opera in April 1989. *Photo by Eric L. Smith.*

▼ Indianapolis Opera

Durand L. Pope, *General Manager*
Robert B. Driver, *Artistic Director*
250 E. 38th St., 2nd Fl., Indianapolis, IN 46205, 317/283-3531 (admin); 317/283-9696 (box office).

Board President: Diana B. Nering; *Guild President:* Roberta Graham.

Year of Founding: 1975
FY90 Budget: $940,000
full-time staff: 7

Performance House & Capacity
Clowes Memorial Hall: 2,182.

1989-90 Season
14th season; 4 operas/musicals, total of 8 performances. *The Magic Flute, Anna Bolena, Don Carlo, Man of La Mancha.*

1988-89 Season
3 operas, total of 6 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 6,930. All other events - 45,000.

Education & Outreach Programs
The Indianapolis Opera Ensemble presents in-school programs, bus-in programs, and a variety of concert performances; also is available for touring.

▼ The June Opera Festival of New Jersey

Deborah S. Sandler, *Executive Director*
Michael Pratt, *Artistic Director*
65 S. Main St./Bldg. B, Pennington, NJ 08534, 609/737-7711 (admin); 609/737-7722 (box office).

Board President: John A. Ellis; *Guild President:* Jean Stephens.

Year of Founding: 1983
FY90 Budget: $718,000
full-time staff: 5

Performance House & Capacity
Allan P. Kirby Arts Center: 890.

1990 Summer Season
6th season; 3 operas/concerts, total of 11 performances. *The Marriage of Figaro, The Mikado, Madness, Mischief, and Romance.*

1989 Summer Season
3 operas/concerts, total of 11 performances. Attendance: Fully-staged performances at home - 6,321. All other events - 16,000.

Education & Outreach Programs
The Ring of the Fettuccines, a children's opera, tours to schools and community centers throughout New Jersey.

▼ Kentucky Opera

Thomson J. Smillie, *General Director*
Mary Ann Krebs, *Executive Director*
631 S. Fifth St., Louisville, KY 40202-2201, 502/584-4500 (admin); 800/283-7777 (box office); Fax: 502/584-7484.

Board President: Mrs. Don Parkinson; *Guild President:* Mrs. Prentice Smith.

Year of Founding: 1952
FY90 Budget: $1,916,000
full-time staff: 18

Performance Houses & Capacities
Whitney Hall: 2,400; Macauley Theatre: 1,400; Bomhard Theater: 620.

1989-90 Season
38th season; 5 operas, total of 22 performances. *The Soldier's Tale, La Traviata, The Stone Man* (world premiere), *The Magic Flute, L'Ajo Nell'Imbarazzo.*

1988-89 Season
7 operas, total of 23 performances; sung in English. Attendance: Fully-staged performances at home - 16,569. All other events - 47,000. Estimated Media Audience: Radio - 105,000.

Touring
World premiere of *The Stone Man* in January 1990.

Education & Outreach Programs
Opera Go Round performances of *The Toy Shop* throughout 1989-90 season.

Apprentice Programs
Kentucky Opera Student Intern Program; OPERA America Intern Program.

▼ Knoxville Opera Company

Robert Lyall, *General Director*
Marylaine Driese, *Administrative Coordinator*
602 S. Gay St., #410, Knoxville, TN 37902, 615/524-0795 (admin); 615/523-8712 (box office).

Board President: Elton R. Jones.

Year of Founding: 1976
FY90 Budget: $535,500
full-time staff: 4

Performance Houses & Capacities
Tennessee Theatre: 1,529; Civic Auditorium: 2,350.

1989-90 Season
11th season; 4 operas/musicals, total of 8 performances. *My Fair Lady, The Magic Flute, Porgy and Bess, Aida.*

1988-89 Season
3 operas, total of 7 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 10,831. Fully-staged performances on tour - 3,000. All other events - 5,895.

Education & Outreach Programs
Sing for your Life educational outreach program tours to areas schools introducing opera through "informances" presented by Knoxville Opera Studio apprentices.

Apprentice Programs
Knoxville Opera Studio.

▼ Lake George Opera Festival

John Balme, *General Director*
10 Ridge Street, P.O. Box 2172, Glens Falls, NY 12801, 518/793-3858 (admin); 518/793-6641 (box office).

Board President: James Robertson; *Guild President:* Nancy Vonic.

Year of Founding: 1962
FY90 Budget: $625,000 (est.)
full-time staff: 4

Performance House & Capacity
Adirondack Performing Arts Center: 478.

1990 Summer Season
29th season; 7 operas (1 double bill), total of 30 performances. *Manon, A Masked Ball, Hansel and Gretel/Friends and Dinosaurs* (world premiere), *The Marriage of Figaro, Falstaff, Ariadne auf Naxos.*

1989 Summer Season
8 operas, total of 41 performances; sung in English. Attendance: Fully-staged performances at home - 11,750. All other events - 1,650.

Education & Outreach Programs
Opera-to-Go and Operatunity programs sponsored by the Opera Guild.

Apprentice Programs
American Lyric Theatre Young Artists Program.

▼ Los Angeles Music Center Opera

Peter Hemmings, *General Director*
Placido Domingo, *Artistic Consultant*
Patricia A. Mitchell, *Deputy General Director*
135 N. Grand Ave., Los Angeles, CA 90012, 213/972-7219 (admin); 213/972-7211 (box office); Fax: 213/687-3490; Telex: 650-290-9442.

Board Chair/President: Roy L. Ash/Bernard Greenberg; *Guild President:* Joan Thompson.

Year of Founding: 1986
FY90 Budget: $11,523,000
full-time staff: 18

Performance House & Capacity
Dorothy Chandler Pavilion: 3,098.

1989-90 Season
4th season; 8 operas/musicals (1 double bill), total of 53 performances. *Tosca, The Rise and Fall of the City of Mahagonny, The Marriage of Figaro, Falstaff, The Queen of Spades, Where the Wild Things Are/Higglety, Pigglety, Pop!, Oklahoma!.*

1988-89 Season
8 operas, total of 47 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 119,982. All other events - 29,089.

Education & Outreach Programs
Three preview performances of mainstage operas for senior citizens, Los Angeles County employees, Opera League members, and high school students; Opera Overture lectures at every subscription performance; 12 performances of *Cosi Fan Tutte* for children 8-14 accompanied by pre-performance in-school program.

▼ Lyric Opera of Chicago

Ardis Krainik, *General Director*
Bruno Bartoletti, *Artistic Director*
20 N. Wacker Dr., Chicago, IL 60606, 312/332-2244 (admin & box office); Fax: 312/419-8345; Telex: 190252.

Board President: William B. Graham; *Guild Presidents:* Mrs. T. Kimball, *Women's Board*, Mrs. Howard S. Smith, *Chapters' Executive Board*; Dr. William B. Fessenden, Jr., *Guild Board.*

Year of Founding: 1954
FY90 Budget: $19,300,000
full-time staff: 52

Performance House & Capacity
Civic Center for the Performing Arts: 3,563.

M

Right, Dudley Moore as Koko in Gilbert and Sullivan's **The Mikado**, co-produced in 1989 by the English National Opera, Houston Grand Opera, and Los Angeles Music Center Opera. Conducted by Robert Duerr, directed by Jonathan Miller, set designs by Stefanos Lazaridis, costume designs by Sue Blane, and original lighting by David Cunningham.

1989-90 Season
35th season; 8 operas, 65 performances. *Tosca, Der Rosenkavalier, La Clemenza di Tito, Samson et Dalila, Don Carlo, Il Barbiere di Siviglia, Die Fledermaus, Hamlet.*

1988-89 Season
9 operas, total of 66 performances; sung in original language with titles. Attendance: Fully-staged performances at home - 230,421. All other events - 70,000. Estimated Media Audience: Radio - 2,500,000; Television - 3,000,000.

Touring
Special international tours as arranged.

Education & Outreach Programs
Extensive programs include in-school performances; Teacher's Day; lectures for the public; and publications.

Apprentice Programs
The Lyric Opera Center for American Artists.

▼ Lyric Opera Cleveland

Michael McConnell, *Executive Director* and *Artistic Director*
11300 Juniper Rd., Cleveland, OH 44106, 216/231-2484.

Board President: Alan F. Senger; *Guild President:* Suzie Wiley.

Year of Founding: 1974
FY90 Budget: $400,000
full-time staff: 4

Performance House & Capacity
Kulas Hall: 541.

1990 Summer Season
17th season; 3 operas/musicals, total of 14 performances. *Cinderella, She Loves Me, The Magic Flute.*

1989 Summer Season
3 operas, total of 14 performances; sung in English. Attendance: Fully-staged performances at home - 6,367. All other events - 11,000.

Education & Outreach Programs
Lyric Opera presented 49 performances in schools and at homes and clubs during the 88-89 season; also offered preview performances for students and senior citizens.

Apprentice Programs
Lyric Opera Cleveland Vocal Arts Apprentice Program.

▼ Lyric Opera of Kansas City

Russell Patterson, *General Artistic Director*
Evan R. Luskin, *Managing Director*
1029 Central, Kansas City, MO 64105, 816/471-4933 (admin); 816/471-7344 (box office).

Board President: H. Tony Oppenheimer; *Guild Presidents:* Don Dagenais/Beverly Touhy/Jeanne Redick.

Year of Founding: 1958
FY90 Budget: $1,885,346
full-time staff: 16

Performance House & Capacity
Lyric Theatre: 1,663.

1989-90 Season
32nd season; 5 operas, total of 22 performances. *Regina, La Boheme, Don Pasquale, The Tales of Hoffmann, The Yeomen of the Guard.*

1988-89 Season
5 operas, total of 25 performances; sung in English. Attendance: Fully-staged performances at home - 33,689. Fully-staged performances on tour - 6,000. All other events - 15,000.

Touring
Annual tour of one mainstage production (same cast) with full orchestra, sets, costumes, and chorus.

Education & Outreach Programs
Two high school programs and one elementary school program; lectures for adults.

Apprentice Programs
Lyric Opera/University of Missouri at Kansas City Apprentice Program.

▼ Madison Opera

Ann Stanke, *Manager*
Roland Johnson, *Music Director* and *Conductor*
458 Charles Lane, Madison, WI 53711, 608/238-8085 (admin & box office).

Board President: Dr. Martha L. Carter.

Year of Founding: 1962
FY90 Budget: $225,930
full-time staff: 1

Performance Houses & Capacities
Oscar Mayer Theatre: 2,200; Wisconsin Union Theater: 1,400.

1989-90 Season
28th season; 3 operas (1 double bill), total of 5 performances. *The Village Singer/Gianni Schicchi, Die Fledermaus.*

1988-89 Season
2 operas, total of 5 performances; sung in English. Attendance: Fully-staged performances at home - 5,250. All other events - 2,750.

Education & Outreach Programs
Madison Opera gives a performance for youth at its spring production dress rehearsal, reaching 2,100 high school students throughout Wisconsin; during 88-89, gave 22 programs on opera and on *The Marriage of Figaro* for service and senior citizen organizations.

▼ Marin Opera Company

Ingrid M. Martinez, *Artistic Director*
Hugo Rinaldi, *Music Director*
Greg Phillips, *Managing Director*
355 Doherty Dr., Larkspur, CA 94939, 415/924-0437 (admin); 415/472-3500 (box office).

Board President: Bruce McCubbrey; *Guild President:* Lily Dreyer.

Year of Founding: 1978
FY90 Budget: $377,400
full-time staff: 2

Performance House & Capacity
Marin Center Veteran's Auditorium: 2,000.

1989-90 Season
11th season; 5 operas/concerts/galas, total of 8 performances. *A Night at the Opera, Valentine's Gala, Carmen, Plump Jack, Camelot.*

1988-89 Season
2 operas, total of 4 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 5,000. All other events - 800.

▼ Metropolitan Opera

Hugh Southern, *General Manager*
James Levine, *Artistic Director*
Lincoln Center, New York, NY 10023, 212/799-3100 (admin); 212/362-6000 (box office); Fax: 212/870-4508; Telex: 237107.

Board Chair/President: James S. Marcus/Mrs. Gilbert W. Humphrey; *Guild President:* Alton E. Peters.

Year of Founding: 1883
FY90 Budget: $106,300,200
full-time staff: 190 (admin)

Performance House & Capacity
Metropolitan Opera House: 3,800.

1989-90 Season
106th season; 26 operas, total of 222 performances. *Aida, Il Trittico, Porgy and Bess, La Boheme, La Traviata, Il Barbiere di Siviglia, Rigoletto, Die Frau ohne Schatten, Les Contes d'Hoffmann, Der Fliegende Hollander, Wozzeck, Die Fledermaus, Turandot, Cosi Fan Tutte, La Gioconda, Faust, Il Trovatore, Samson et Dalila, Manon Lescaut, Die Entfuhrung aus dem Serail, Otello, Don Giovanni, Das Rheingold, Die Walkure, Siegfried, Gotterdammerung.*

1988-89 Season
27 operas (2 double bills), total of 222 performances; sung in original language without titles. Attendance: Fully-staged performances at home - 816,473. All other events - 221,000. Estimated Media Audience: Radio/Television - 7,000,000.

Education & Outreach Programs
Student matinees; final dress rehearsals for elementary through college students; backstage tours for all ages including the handicapped; score desks; the Met Opera In-School Residency Program and teacher training component; special artists residencies; multiple access programs for the blind, visually impaired, and physically disabled; nationwide and metropolitan area school memberships; opera boxes; study guides; filmstrips and slide sets; teacher in-service courses and workshops; adult series; free Met in the Parks concerts; and Special Ticket Program that provides tickets free-of-charge to senior citizens and students for performances during the regular season.

▼ Michigan Opera Theatre

David DiChiera, *General Director*
Melodee DuBois, *Managing Director*
6519 Second Ave., Detroit, MI 48202, 313/874-7850 (admin); 313/874-SING (box office); Fax: 313/871-7213.

Board Chair: Robert E. Dewar; *Guild President:* Betty Gerisch.

Year of Founding: 1971
FY90 Budget: $4,900,000
full-time staff: 30

Performance Houses & Capacities
Fisher Theatre: 2,100; Masonic Temple: 4,300.

1989-90 Season
19th season; 5 operas, total of 27 performances. *Les Miserables, Hansel and Gretel, Don Giovanni, La Traviata, Romeo et Juliette.*

Right, William Parcher and Faith Esham in the New York City Opera's production of Moore's **The Ballad of Baby Doe**. *Photo by Carol Rosegg/Martha Swope Associates.*

N

Right, Benita Valente as Countess Almaviva in Michigan Opera Theatre's April 1989 production of Mozart's **The Marriage of Figaro**. Conducted by Raffi Armenian and directed by David Gately. *Photo by Jerome Magid.*

1988-89 Season
6 operas, total of 44 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 81,865. All other events - 187,314.

Touring
Annual state-wide tour featuring one-week residencies in each community.

Education & Outreach Programs
A variety of program are offered for adults and children, from Broadway revues to operas based on the hazards of substance abuse; signed performances for the hearing impaired.

Apprentice Programs
Young Artist Apprentice Program.

▼ The Minnesota Opera

Kevin H. Smith, *President and General Director*
George Manahan, *Principal Conductor*
Ben Krywosz, *Artistic Director*, New Music-Theater Ensemble
Park Square Court, 400 Sibley St., Suite 20, St. Paul, MN 55101, 612/221-0122 (admin); 612/221-0256 (box office).

Board Chair: Robert M. Howard; *Guild President:* Beverly Hammond.

Year of Founding: 1963
FY90 Budget: $4,074,000
full-time staff: 23

Performance Houses & Capacities
Ordway Music Theatre: 1,700; World Theater: 900; Southern Theater: 150.

1989-90 Season
27th season; 7 operas/musicals, total of 59 performances. *La Boheme, Where the Wild Things Are, A Midsummer Night's Dream, Romeo et Juliette, Frankenstein, the Modern Prometheus* (world premiere), *Snow Leopard, My Fair Lady.*

1988-89 Season
5 operas/musicals, total of 43 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 61,000. Fully-staged performances on tour - 3,000. All other events - 90,275. Estimated Media Audience: Radio - 75,000.

Touring
10-week fall tour throughout nine states and Canada.

Education & Outreach Programs
The Education Department presents month-long composer-in-residence programs, comprehensive music-theater residencies, and in-school student performances.

Apprentice Programs
The Wesley Balk Music-Theater Institute.

Special Programs
The Minnesota Opera's New Music Theater Ensemble is devoted to developing new works.

▼ The Mississippi Opera

P.O. Box 1551, Jackson, MS 39205, 601/960-1528 (admin).

Year of Founding: 1945

Performance House & Capacity
Jackson Municipal Auditorium: 2,420.

1989-90 Season
45th season; 4 operas, total of 8 performances.

1988-89 Season
2 operas, total of 4 performances; sung in original language with titles.

Education & Outreach Programs
Annual spring run-outs to special constituencies that are unable to attend mainstage productions.

▼ Mobile Opera

Pelham G. Pearce, Jr., *General Manager*
Hal France, *Music Director*
P.O. Box 8366, Mobile, AL 36689, 205/460-2900 (admin & box office).

Board President: F. Michael Johnson; *Guild President:* Patricia Heck.

Year of Founding: 1946
FY90 Budget: $308,700
full-time staff: 2

Performance House & Capacity
Mobile Civic Center Theater: 1,937.

1989-90 Season
44th season; 2 operas, total of 4 performances. *The Ballad of Baby Doe, La Traviata.*

1988-89 Season
2 operas, total of 4 performances. Attendance: Fully-staged performances at home - 7,237. All other events - 50,000. Estimated Media Audience: Radio - 75,000.

Education & Outreach Programs
Opera Octet - all-age review; Opera a-la-Carte - lower and middle school program; Kids Creating Opera and Op Am Pilot Informances - lower and middle school program.

▼ Music-Theatre Group

Lyn Austin, *Producing Director*
Diane Wondisford, *Managing Director*
735 Washington St., New York, NY 10014, 212/924-3108 (admin); 212/279-4200 (box office); Fax: 212/255-1981.

Board Chair: Rosita Sarnoff.

Year of Founding: 1971
FY90 Budget: $1,300,000
full-time staff: 6

Performance Houses & Capacities
St. Clement's: 150; Citizen's Hall: 90.

1989-90 Season
19th season; 3 music theater works, total of 155 performances. *Paradise for the Worried, Stories by Breece D'J Pancake, Juan Darien.*

1988-89 Season
5 music theater works, total of 91 performances. Attendance: Fully-staged performances at home - 7,181. Fully-staged performances on tour - 14,076.

Touring
Domestic and international touring to festivals and regional venues.

▼ Nashville Opera Association

Kyle Ridout, *General Director and Artistic Director*
Fidelity Hall, Room 405, 1900 Belmont Ave., Nashville, TN 37212, 615/292-5710.

Board Chair: Dr. David McQuiddy, Jr.

Year of Founding: 1981
FY90 Budget: $259,000 (est.)
full-time staff: 1

Performance Houses & Capacities
Jackson Hall: 2,442; Polk Theater: 1,054.

1989-90 Season
1 opera, total of 4 performances. *Lucia di Lammermoor.*

▼ Nevada Opera

Ted Puffer, *General Director and Artistic Director*
150 S. Virginia, Reno, NV 89501, 702/786-4046 (admin); 702/784-7144 (box office).

Board President: Sally Ramsey.

Year of Founding: 1968
FY90 Budget: $623,000
full-time staff: 4

Performance Houses & Capacities
Pioneer Center for the Performing Arts: 1,428; Nightingale Hall, UNR: 600.

1989-90 Season
22nd season; 3 operas, total of 7 performances. *The Merry Widow, Lucia di Lammermoor, Aida.*

1988-89 Season
3 operas, total of 7 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 15,000. All other events - 20,000.

Education & Outreach Programs
Three informal in-concert presentations annually; Opera Al Fresco, a pasta and opera event; performances of *Sweet Betsy from Pike* in schools; presentations at civic groups.

Apprentice Programs
Summer Seminars.

▼ New Jersey State Opera

Alfredo Silipigni, *General Director and Music Director*
Mark Jones, *Managing Director*
1020 Broad St., Newark, NJ 07102, 201/623-5757 (admin); 201/623-5775 (box office); Fax: 201/623-5761.

Board President: Luna Kaufman; *Guild President:* Marian Castellano.

Year of Founding: 1965
FY90 Budget: $1,200,000
full-time staff: 4

Performance House & Capacity
Newark Symphony Hall: 2,829.

1989-90 Season
24th season; 2 operas, total of 4 performances. *Madama Butterfly, Nabucco.*

1988-89 Season
5 operas (1 double bill), total of 10 performances; sung in original language with titles. Attendance: Fully-

Left, Soprano Johanna Meier as Puccini's **Turandot** in an October 1989 production by the New Orleans Opera.

staged performances at home -6,325. Fully-staged performances on tour - 2,206. All other events -24,000.

Education & Outreach Programs
The New Jersey State Opera, in conjuction with Associated Solo Artists, Inc., offers 13 in-school programs organized by level for grades 2-5, 6-8, and 9-12; educational programs also include student attendance at mainstage dress rehearsals; a full-staged 35-minute opera; corporate in-office programs; and community/senior citizen programs.

▼ New Orleans Opera

Arthur G. Cosenza, *General Director*
Garold Whisler, *Music Director*
333 St. Charles Ave., #907, New Orleans, LA 70130, 504/529-2278.

Board President: Joseph Young, Jr.; *Guild President:* Mrs. Emile A. Bertucci, Jr.

Year of Founding: 1943
FY90 Budget: $1,244,000
full-time staff: 12

Performance House & Capacity
New Orleans Theatre of Performing Arts: 2,317.

1989-90 Season
47th season; 4 operas, total of 9 performances. *Aida, The Daughter of the Regiment, La Boheme, Der Fliegende Hollander.*

1988-89 Season
4 operas, total of 9 performances; sung in original language with titles. Attendance: Fully-staged performances at home - 16,116. All other events - 14,500.

Education & Outreach Programs
"Oppets," life-sized puppets, perform opera for pre-schoolers; *Little Red Riding Hood* for elementary school students; student performances for high school students; Christmas production offered free-of-charge for all ages and ethnic groups.

▼ New York City Opera

Christopher Keene, *General Director and Music Director*
Lincoln Center, 62nd Street & Columbus Ave., New York, NY 10023, 212/870-5600 (admin); 212/870-5570 (box office); Fax: 212/724-1120.

Board Chair/President: Robert W. Wilson/Beverly Sills Greenough; *Guild President:* Mrs. Susan Priem.

Year of Founding: 1944
FY90 Budget: $26,100,000
full-time staff: 72

Performance House & Capacity
New York State Theatre: 2,779

1989-90 Season
45th season; 19 operas, total of 135 performances. *Don Giovanni, Il Barbiere di Siviglia, The Merry Widow, Rigoletto, Madama Butterfly, Die Zauberflote, Candide, Carmen, The Mikado, Anna Bolena, Mefistofele, La Boheme, Street Scene, La Traviata, The Cunning Little Vixen, L'Enfant et les Sortileges/ L'Heure Espagnole.*

1988-89 Season
19 operas (1 double bill), total of 131 performances; sung in original language with titles. Attendance: Fully-staged performances at home - 349,615. Fully-staged performances on tour - 133,641. All other events - 38,299. Estimated Media Audience: Television - 4,000,000.

Touring
The NYCO tours for three weeks each year (winter and spring), most recently to Saratoga Performing Arts Center, the Orange County Performing Arts Center, and Artpark. The NYCO National Company tours one opera throughout the U.S. and Canada for eight weeks each winter.

Education & Outreach Programs
The NYCO Education Department offers a variety of workshops/performances to students and community groups in the tri-state area (NY, NJ, CT), and covers all aspects of musical theater; also offers a fully-staged opera for students each year, most recently *Hansel and Gretel.*

▼ Opera de Camara

Luis Pereira, *General Director and Artistic Director*
P.O. Box 851, Old San Juan Sta., San Juan 00902, 809/723-3337.

Board President: Herbert Ferrer.

Year of Founding: 1977
FY90 Budget: $221,948
full-time staff: 3

Performance Houses & Capacities
CBA Santurce: 750; Teatro La Perla Ponce: 1,000.

1989-90 Season
12th season; 2 operas, total of 8 performances. *The Toy Shop, La Cenerentola.*

1988-89 Season
2 operas, total of 6 performances; sung in Spanish.

Touring
Tours throughout Puerto Rico with *The Impresario*, sung in Spanish with orchestra.

Education & Outreach Programs
"Juguemos a la Opera," music by Mozart, Rossini, Verdi, toured in schools and universities; Campamento Creativo de Teatro Musical (summer camp).

Apprentice Programs
Talleres de Compositores y Libretistas (composers and librettists workshops).

▼ Opera Carolina

James W. Wright, *General Director*
Charles Rosekrans, *Music Director*
345 N. College St., Charlotte, NC 28202, 704/332-7177 (admin); 704/372-SING (box office).

Board President: Lynette Lewis; *Guild President:* Alice Nail.

Year of Founding: 1949
FY90 Budget: $1,300,000
full-time staff: 9

Performance House & Capacity
Ovens Auditorium: 2,476.

1989-90 Season
41st season; 4 operas/concerts, total of 8 performances. *Carmen, Opera Pops...and Sizzles* (concert), *Rigoletto, Madama Butterfly.*

1988-89 Season
4 operas, total of 8 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 16,126. All other events - 125,000.

Touring
In the 1988-89 season, Opera Carolina toured into 6 southeastern states presenting over 200 performances.

Education & Outreach Programs
Opera Carolina produced 4 shows suited to meet the needs of grades K-12. Each production was accompanied by a study guide and audio tape.

▼ Opera Colorado

Nathaniel Merrill, *President and General Director*
Louise Sherman, *Music Director*
Charles V. Schneider, *Administrative Director*
695 S. Colorado Blvd., Suite 20, Denver, CO 80222, 303/778-6464.

Year of Founding: 1983
full-time staff: 7

Performance Houses & Capacities
Boettcher Concert Hall: 2,600; Trinity Methodist Church: 1,000.

1989-90 Season
8th season; 2 operas, total of 8 performances. *Faust, Macbeth.*

1988-89 Season
2 operas, total of 8 performances; sung in original language with titles.

Education & Outreach Programs
Children's Backstage Workshops; student performances.

▼ Opera/Columbus

John Gage, *General Director*
LeVeque Tower/Suite 1102, 50 W. Broad St., Columbus, OH 43215, 614/461-8101 (admin); 614/461-0022 (box office).

Year of Founding: 1981
FY90 Budget: $ 1,757,074
full-time staff: 11

Performance House & Capacity
Palace Theatre: 2,762.

1989-90 Season
9th season; 4 operas, total of 12 performances. *Carmen, Don Giovanni, Boris Godunov, Il Trovatore.*

1988-89 Season
4 operas, total of 12 performances; sung in original language with titles. Attendance: Fully-staged performances at home - 21,198. All other events - 27,274.

Education & Outreach Programs
A 12-week program for grades K-12 that tours to schools throughout the central Ohio area.

Apprentice Programs
Opera/Columbus Associate Artist Program.

▼ Opera Company of Philadelphia

Jane Grey Nemeth, *Acting General Director*
Michael Korn, *Associate Conductor and Chorus Master*
1500 Market St., 26th Floor, Centre

Left, OperaDelaware's production of Verdi's **Stiffelio** in November 1988, with Susan Marie Pierson as Lina and James Longacre as Raffaele. Directed by Nicholas Muni and conducted by David Lawton, with scenery by Peter Eastman, costumes by Cheryl Perkins, and lighting by Michael Lincoln. *Photo by Panaro and Prettyman.*

Right, Pamela South as Kathie in Romberg's **The Student Prince**, staged by Opera Grand Rapids.

Square, East Tower, Philadelphia, PA 19102, 215/557-3473 (admin); 215/557-2205 (box office); Fax: 215/557-3480.

Board President: Jack P. Mulroney; *Guild President*: Peter Svanda.

Year of Founding: 1975
FY90 Budget: $2,200,000
full-time staff: 14

Performance House & Capacity
The Academy of Music: 2,836.

1989-90 Season
14th season; 4 operas, total of 8 performances: *Lucia di Lammermoor, The Saint of Bleeker Street, Ariodante, La Gazza Ladra.*

1988-89 Season
4 operas, total of 8 performances; sung in original language without titles. Attendance: Fully-staged performances at home - 20,736.

Apprentice Programs
Plan Artists Program.

▼ OperaDelaware

Eric W. Kjellmark, Jr., *General Director*
Leland P. Kimball, *Managing Director*
St. Andrews Annex, 8th and Shipley Sts., Wilmington, DE 19801; 302/658-8063 (admin); 302/658-2507 (box office); Fax: 302/652-5346.

Board President: Phyllis Piser; *Guild President*: Jerry Todd.

Year of Founding: 1945
FY90 Budget: $387,800
full-time staff: 1

Performance House & Capacity
Grand Opera House: 1,110.

1989-90 Season
45th season; 3 operas, total of 9 performances: *Madama Butterfly, The Lion, the Witch, and the Wardrobe, The Abduction from the Seraglio.*

1988-89 Season
3 operas, total of 8 performances; sung in English. Attendance: Fully-staged performances at home - 7,900. Fully-staged performances on tour - 5,600. All other events - 3,000.

Touring
Tours family opera to high schools, around state, and in North Carolina.

Education & Outreach Programs
Lectures on American history told through opera; school previews and study guides; pre-performance lectures; opera library of tapes, videos, and books; OPERA America pilot textbook training program.

▼ Opera Ebony

Benjamin Matthews, *Artistic Director*
Wayne Sanders, *Music Director*
2109 Broadway, #1418, New York, NY 10023; 212/877-2110 (admin).

Board President: Dr. Ibrahim Abdul-Malik; *Guild President*: Clara Stanton.

Year of Founding: 1974
FY90 Budget: $350,000
full-time staff: 4

Performance House & Capacity
Aaron Davis Hall: 800.

1989-90 Season
16th season; 4 operas, total of 8 performances.

1988-89 Season
4 operas, total of 10 performances. Attendance: Fully-staged performances at home - 1,868. Fully-staged performances on tour - 10,210.

Touring
Opera Ebony Sings American, a series of performances at the International Song Festival in Joensuu, Finland; also recently toured *Porgy and Bess* to Helsinki, Tallinn, and Moscow.

Education & Outreach Programs
Concerts for school children and young people; master classes for young artists.

▼ The Opera Ensemble of New York

John J.D. Sheehan, *Executive Director*
Jonathan Tunick, *Music Director*
45 E. 81st St., New York, NY 10028; 212/288-1485 (admin & box office).

Board Chair: Frederick W. Peters.

Year of Founding: 1979
FY90 Budget: $334,364
full-time staff: 4

Performance House & Capacity
Lillie Blake School Auditorium: 400.

1989-90 Season
11th season; 3 operas (one double bill), total of 12 performances: *Il Ritorno d'Ulisse in Patria, La Voix Humaine/Les Mamelles de Tiresias.*

1988-89 Season
4 operas (1 triple bill), total of 12 performances; sung in English. Attendance: Fully-staged performances at home - 3,010. All other events - 4,006.

Education & Outreach Programs
Offer blocks of tickets to minority school children; invite learning-disabled children to opera dress rehearsals; sponsor parent/child events to introduce children to opera.

▼ Opera Grand Rapids

Robert Lyall, *General Director*
Robert Peterson, *Artistic Director*
203D Waters Bldg., Grand Rapids, MI 49503; 616/451-2741 (admin); 616/456-3333 (box office).

Board President: Michael S. Lloyd; *Guild President*: Mrs. Kyle Irwin.

Year of Founding: 1967
FY90 Budget: $423,000
full-time staff: 2

Performance House & Capacity
DeVos Hall: 2,446.

1989-90 Season
23rd season; 2 operas, total of 5 performances: *Der Fliegende Holländer, Desire Under the Elms.*

1988-89 Season
2 operas, total of 5 performances.

Education & Outreach Programs
Artist-in-Residence program presents 10 performances at 10 local schools.

▼ Opera Memphis

Robert Driver, *General Director* and *Artistic Director*
MSU South Campus #47, Memphis, TN 38152; 901/678-2706 (admin & box office).

Board Chair: Dr. Frances Cole; *Guild Chair*: Carolyn McHenry-Wise.

Year of Founding: 1956
FY90 Budget: $1,000,000 (est.)
full-time staff: 10

Performance House & Capacity
Orpheum Theatre: 2,500.

1989-90 Season
34th season; 4 operas/musicals, total of 8 performances: *The Magic Flute, Anna Bolena, Don Carlo, Man of La Mancha.*

1988-89 Season
3 operas, total of 6 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 11,400. All other events - 63,000.

Education & Outreach Programs
Southern Opera Theatre performs for student groups (ages K-12) in a 200-mile radius from Memphis; 1988-89 offerings, including *Little Red Riding Hood* and *What's So Grand About Opera*, were presented at 140 schools.

▼ Opera/Omaha

Mary Robert, *General Director*
John DeMain, *Music Director*
P.O. Box 807 DTS, Omaha, NE 68101; 402/346-4398 (admin); 402/346-0357 (box office).

Board Chair/President: James H. Keene III/John Zeilinger.

Year of Founding: 1958
FY90 Budget: $1,717,500
full-time staff: 11

Performance Houses & Capacities
Orpheum Theater: 2,758; Witherspoon Theater: 800.

1989-90 Season
31st season; 4 operas/musicals/ concerts; total of 14 performances: *Placido Domingo* (concert), *Show Boat, Madama Butterfly, Romeo et Juliette.*

1988-89 Season
5 productions; total of 17 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 25,484. Fully-staged performances on tour - 800. All other events - 27,172.

Touring
Opera/Omaha offers a variety of touring activities from workshops and classroom presentations to full-scale productions with orchestra.

Education & Outreach Programs
Programs span all school ages, from elementary through college.

▼ Opera Pacific

David DiChiera, *General Director*
Patrick Flynn, *Managing Director*
3187 Red Hill, Suite 230, Costa Mesa, CA 92626; 714/546-7372 (admin); 714/474-8000 (box office); Fax: 714/662-2796.

Board President: Mrs. Edward Schumacher; *Guild President*: Laila Conlin.

Year of Founding: 1985
FY90 Budget: $4,800,000 (est.)
full-time staff: 16

Left, Soviet basso Georgi Selezneev as Oroveso in Bellini's **Norma**, staged in February 1989 by Opera Pacific. Richard Bonynge, conductor; John Pascoe, director/designer. *Photo by Prasad & Valerie Photography.*

P

Left, Bernstein's **Candide**, presented by The Pennsylvania Opera Theater in March 1989. *Photo by Gerry Goodstein.*

Performance Houses & Capacities
Segerstrom Hall: 2,966; McCallum Theatre: 1,100.

1989-90 Season
4th season; 4 operas/musicals, total of 33 performances. *La Traviata, Turandot, Don Giovanni, Show Boat.*

1988-89 Season
3 operas, total of 23 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 70,026.

Touring
One performance run-out of mainstage productions to McCallum Theatre, sponsored by the Palm Springs Opera Guild.

Education & Outreach Programs
The Overture Company performs children's operas (grades K-12); programs for TMR students; programs for adults and seniors; Youth Night performance of mainstage productions for junior and senior high school students.

Apprentice Programs
Opera Pacific Apprentice Artist Program.

▼ Opera San Jose

Craig W. Palmer, *Executive Director*
Irene Dalis, *Artistic Director*
12 S. First St., #207, San Jose, CA 95113, 408/288-8882 (admin); 408/288-8889 (box office); Fax: 408/279-2432.

Board President: Kitty Spaulding; *Guild President:* Jeanne L. McCann.

Year of Founding: 1984
FY90 Budget: $1,175,343
full-time staff: 12

Performance House & Capacity
Montgomery Theater: 529.

1989-90 Season
9th season; 4 operas, total of 29 performances. *La Traviata, Hotel Eden* (world premiere), *Les Pecheurs de Perles, Cosi Fan Tutte.*

1988-89 Season
4 operas, total of 26 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 13,344. All other events - 112,217.

Education & Outreach Programs
132 performances for over 34,000 students in schools; 5 performances for 10,000 students during Arts Education Week; community outreach to 68,000 at service clubs, nursing homes, and community events.

▼ Opera Theatre of Saint Louis

Charles MacKay, *General Director*
Colin Graham, *Artistic Director*
1 Kirthom Lane, P.O.Box 13148, St. Louis, MO 63119, 314/961-0171 (admin); 314/961-0644 (box office); Fax: 314/961-7463.

Board Chair: Mrs. Josephine Throdahl; *Guild President:* Ms. Laurie Smith.

Year of Founding: 1976
FY90 Budget: $3,000,000
full-time staff: 12

Performance Houses & Capacities
Loretto-Hilton Center: 954; Sheldon Concert Hall: 840.

1989-90 Season
15th season; 4 operas, total of 24 performances. *Peter Grimes, The Marriage of Figaro, The Daughter of the Regiment, The Devil and Kate.*

1988-89 Season
5 operas, total of 27 performances; sung in English. Attendance: Fully-staged performances at home - 21,128. All other events - 25,000. Estimated Media Audience: Radio - 7,000,000.

Touring
Presenting an abridged version of *The Barber of Seville* in 10 locations throughout Missouri and Illinois in the spring.

Education & Outreach Programs
Programs include a Winter Series, Artist-in-Residence, master classes, docent lectures, artist panel lectures, and many special events which, combined, reach 25,000 annually.

Apprentice Programs
The Richard Gaddes Young Singers Fund Program.

▼ Opera Theatre at Wildwood
(formerly Arkansas Opera Theatre)

Dr. Ann Chotard, *General/Artistic Director*
Denny Rd, P.O. Box 25202, Little Rock, AR 72221, 501/821-PARK (admin); 501/821-7281 (box office).

Board President: Ellen Gray; *Guild President:* Sandra Lubin.

Year of Founding: 1973
FY90 Budget: $500,763
full-time staff: 8

Performance Houses & Capacities
Arkansas Arts Center: 386; Murry's Dinner Theatre: 304.

1989-90 Season
17th season; 5 operas (1 double bill), total of 13 performances. *Die Fledermaus, The Magic Flute, Cosi Fan Tutte, The Impresario/Gianni Schicchi.*

1988-89 Season
4 operas, total of 8 performances; sung in English. Attendance: Fully-staged performances at home - 2,653. All other events - 46,887.

Touring
Full-staged performances of *Little Red Riding Hood* for elementary and secondary school students; fully-staged tour of a musical revue, *Side by Side by Sondheim*, for adults.

Apprentice Programs
Young Artist Program.

▼ Orlando Opera Company

Richard R. Owens, *General and Artistic Director*
1900 N. Mills Ave., Suite 4, Orlando, FL 32803, 407/896-7575 (admin); 407/896-7664 (box office).

Board Chair/President: George Fender/George Noga; *Guild President:* Beth Duchaine.

Year of Founding: 1958
FY90 Budget: $1,240,487
full-time staff: 7

Performance House & Capacity
Bob Carr Municipal Auditorium: 2,440.

1989-90 Season
31st season; 4 operas, total of 12 performances. *Il Trovatore, La Boheme, L'Italiana in Algeri, Andrea Chenier.*

1988-89 Season
4 operas (1 double bill), total of 9 performances; sung in original language with titles. Attendance: Fully-staged performances at home - 16,453. All other events - 36,454.

Education & Outreach Programs
Recipe For An Opera for students grades K-5; opera previews and stream-lined performances of *Faust* and *Don Giovanni* in English for students grades 6-12; Opera Through The Looking Glass for adults.

Apprentice Programs
Orlando Opera: The Studio.

▼ Palm Beach Opera

Herbert P. Benn, *General Director*
Anton Guadagno, *Artistic Director*
139 N. County Rd., Palm Beach, FL 33480, 305/833-7888 (admin).

Board President: Robert M. Montgomery.

Year of Founding: 1961
FY90 Budget: $850,000
full-time staff: 5

Performance House & Capacity
West Palm Beach Auditorium: 2,000.

1989-90 Season
27th season; 3 operas, total of 6 performances. *Macbeth, Tosca, La Cenerentola.*

1988-89 Season
3 operas, total of 7 performances; sung in original language with titles. Attendance: Fully-staged performances at home - 11,000. All other events - 35,000.

Education & Outreach Programs
Fully-staged and musically-supported apprentice productions presented for 20,000 students in region.

▼ The Pennsylvania Opera Theater

Patricia Fulvio, *General Manager*
Barbara Silverstein, *Artistic Director*
1217 Sansom St., 6th Fl., Philadelphia, PA 19107, 215/440-9797.

Board Chair: R. William Edmundson.

Year of Founding: 1975
FY90 Budget: $1,133,708
full-time staff: 7

Performance Houses & Capacities
Shubert Theater: 1,600; Port of History Museum Theater: 496.

1989-90 Season
14th season; 3 operas, total of 16 performances. *La Traviata, The Coronation of Poppea, The Grand Duchess of Gerolstein.*

1988-89 Season
3 operas, total of 16 performances; sung in English. Attendance: Fully-

Left, Portland Opera's new production of Mozart's **Don Giovanni** in March 1989, with Joanne Kolomyjec as Donna **Elvira** and James Johnson as Don **Giovanni**. *Photo by Duane Morris.*

R-S

staged performances at home - 11,500. Fully-staged performances on tour - 1,400. All other events - 1,550. Estimated Media Audience: Radio - 4,000,000; Television - 4,000,000.

Touring
Performed run-out of *Candide* to Wilkes-Barre, Pennsylvania during 1988-89.

Education & Outreach Programs
In Every Way The Arts reached approximately 6,000 school children in the Delaware Valley during 1988-89.

▼ Piedmont Opera Theatre

Norman Johnson, *General Director* and *Artistic Director*
610 Coliseum Dr., Winston-Salem, NC 27106, 919/725-2022 (admin & box office).

Board President: David C. Pishko.

Year of Founding: 1977
FY90 Budget: $275,500
full-time staff: 2

Performance House & Capacity
Roger L. Stevens Center: 1,380.

1989-90 Season
12th season; 2 operas, total of 6 performances. *Romeo et Juliette, Falstaff.*

1988-89 Season
2 operas, total of 6 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 6,377. All other events - 6,000.

Touring
Carlisle Floyd's monodrama *Flower and Hawk* presented at various venues in region, including Appalachian Summer Festival.

Education & Outreach Programs
Ambassadors for Opera capsule performances for schools and adult audiences; Opera Preludes (pre-performance talks); reduced ticket prices and group plans for senior citizens and students.

Apprentice Programs
Apprentice Program through North Carolina School of the Arts.

▼ Pittsburgh Opera

Tito Capobianco, *General Director*
Patricia O'Neill, *Director of Administration*
711 Penn Ave., 8th Fl., Pittsburgh, PA 15222, 412/281-0912 (admin); 412/456-6666 (box office); Fax: 412/281-4324.

Board President: Vincent A. Sarni.

Year of Founding: 1938
FY90 Budget: $4,860,570
full-time staff: 19

Performance House & Capacity
Benedum Center: 2,770.

1989-90 Season
51st season; 5 operas, total of 19 performances. *Madama Butterfly, Elektra, La Traviata, The Magic Flute, Mefistofele.*

1988-89 Season
6 operas, total of 23 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 59,811. Fully-stage performances on tour - 64,150. All other events - 52,000.

Education & Outreach Programs
During 1988-89, the Opera Center presented six performances of *The Threepenny Opera* in a cabaret set-ting; during 1989-90, the Opera Center will perform Weill's *Mahagonny* for 12 weeks and teleconference *Madama Butterfly* to hospitals.

▼ Portland Opera

Robert Bailey, *General Director*
1516 Southwest Adler, Portland, OR 97205, 503/241-1407 (admin); 503/241-1802 (box office); Fax: 503/241-4212.

Board President: William McCormick; *Guild President:* Sharon Buckmaster.

Year of Founding: 1964
FY90 Budget: $3,049,630
full-time staff: 17

Performance House & Capacity
Civic Auditorium: 3,000.

1989-90 Season
25th season; 5 operas/musicals/concerts, total of 24 performances. *Aida, Faust, Luciano Pavarotti* (concert), *Lucy's Lapses* (world premiere), *Show Boat.*

1988-89 Season
4 operas, total of 12 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 34,806. All other events - 56,097. Estimated Media Audience: Radio - 18,000.

Touring
The Portland Opera Players offered a number of performances in 1988-89, 60 of which were in locations extending from Courtney, British Columbia, to Phoenix, Arizona; 7 different performance projects were presented in these outings, ranging from concert presentations to fully-staged (piano accompaniment) operatic productions.

Education & Outreach Programs
96 performances served 26,628 elementary school children; previews of mainstage productions reached 4,800 junior high and high school students; Very Special Arts project through OPERA America reached a targeted group of handicapped youngsters; lectures, tours, performances, study guides, and audio tapes were provided for adults.

▼ Riverside Opera

Lester Freedman, *Executive Director*
P.O. Box 2353, Riverside, CA 92516, 714/686-2234.

Year of Founding: 1932
FY90 Budget: $90,000 (est.)

Performance House & Capacity
Sherman Institute Auditorium: 1,100.

1989-90 Season
58th season; 2 operas, total of 4 performances. *Hansel and Gretel, The Merry Widow.*

1988-89 Season
4 operas; sung in English or original language.

▼ Sacramento Opera

Marianne H. Oaks, *General Director*
2131 Capitol Ave., Suite 307, Sacramento, CA 95816, 916/442-4224 (admin); 916/449-5181 (box office).

Board President: Carol H. Buchman.

Year of Founding: 1981
FY90 Budget: $652,190
full-time staff: 4

Performance House & Capacity
Sacramento Community Center Theater: 2,380.

1989-90 Season
9th season; 3 operas, total of 6 performances. *La Fanciulla del West, L'Elisir d'Amore, Faust.*

1988-89 Season
3 operas, total of 6 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 12,761. All other events - 30,600.

Education & Outreach Programs
In-School programs; pre-opera lecture series; mini-concerts.

▼ San Diego Opera

Ian D. Campbell, *General Director*
P.O. Box 988, San Diego, CA 92112-0988, 619/232-7636 (admin); Fax: 619/231-6915.

Board President: Esther J. Burnham; *Guild Chair:* Edith Locke.

Year of Founding: 1965
FY90 Budget: $5,537,492
full-time staff: 24

Performance House & Capacity
Civic Theater: 2,905.

1989-90 Season
25th season; 5 operas, total of 23 performances. *Boris Godunov, La Boheme, Dialogues of the Carmelites, The Daughter of the Regiment, The Magic Flute.*

1988-89 Season
4 operas, total of 17 performances; sung in original language with titles. Attendance: Fully-staged performances at home - 45,690. All other events - 41,612. Estimated Media Audience: Radio - 40,000.

Education & Outreach Programs
San Diego Opera Ensemble performs operas in English at schools and other community locations; dress rehearsals and docent lectures for elementary and secondary schools; *Hansel and Gretel* and *Rip Van Winkle* student production program; noon-time concerts on downtown plaza; San Diego Opera radio program and delayed broadcasts of mainstage productions.

Apprentice Programs
San Diego Opera Ensemble.

Left, Kurt Link as Leporello and Katherine Luna as Donna Elvira in a 1989 production of Mozart's **Don Giovanni** by Sarasota Opera.

Left, Massenet's **Werther**, in a new 1989 production by Seattle Opera, with Delores Ziegler as Charlotte. *Photo by Matthew McVay.*

▼ San Francisco Opera

Lotfi Mansouri, *General Director*
War Memorial Opera House, 301 Van Ness Ave., San Francisco, CA 94102, 415/861-4008 (admin); 415/864-3330 (box office); Fax: 415/621-7508; Telex: 3-4459 SANOPERA.

Board Chair/President: Reid W. Dennis/Tully M. Friedman; *Guild President:* Jane Hartley.

Year of Founding: 1923
FY90 Budget: $25,500,000

Performance House & Capacity
War Memorial Opera House: 3,252.

1989-90 Season
67th season; 10 operas, total of 72 performances. *Falstaff, Lulu, Mephistophele, Otello, Idomeneo, Aida, Madama Butterfly, Lohengrin, Orlando Furioso, Die Frau ohne Schatten.*

1988-89 Season
11 operas, total of 74 performances; sung in original language with titles. Attendance: Fully-staged performances at home - 227,953. Fully-staged performances on tour - 47,477. All other events - 123,777. Estimated media audience: Radio - 88,000; Television - 451,000.

Touring
Western Opera Theatre, the professional touring and educational company of the San Francisco Opera Center, is currently in its 23rd season of touring the United States; also has toured to Japan and China.

Education & Outreach Programs
San Francisco Opera Guild coordinates educational activities including student matinees and docent training; members of Opera Partners in the San Francisco public school system.

Apprentice Programs
The San Francisco Opera Center manages the Adler Fellows, Brown Bag Opera, Western Opera Theatre, Schwabacher Debut Recitals, and a showcase.

▼ The Santa Fe Opera

John O. Crosby, *General Director*
Philip Semark, *Executive Director*
P.O. Box 2408, Santa Fe, NM 87504, 505/982-3851 (admin); 505/982-3855 (box office); Fax: 505/982-7012.

Board President: Nancy Zeckendorf; *Guild President:* Walter Bauke.

Year of Founding: 1956
FY90 Budget: $6,400,000
full-time staff: 39

Performance House & Capacity
The Santa Fe Opera Theatre: 1,773.

1990 Summer Season
34th season; 5 operas, total of 37 performances. *La Boheme, Cosi Fan Tutte, Orfeo ed Euridice, Ariadne auf Naxos, Judith.*

1989 Summer Season
5 operas, total of 37 performances; sung in English or original language without titles. Attendance: Fully-staged performances at home - 67,486. All other events - 24,100.

Education & Outreach Programs
Pre-season slide/videotape shows; puppet and live presentations in schools; adult education lectures; Youth Opera performances for students; backstage tours; and Opera Day at the Ranch.

Apprentice Program
Apprentice Program for Artists; Apprentice Program for Technicians.

▼ Sarasota Opera

Deane C. Allyn, *Executive Director*
Victor DeRenzi, *Artistic Director*
61 N. Pineapple Ave., Sarasota, FL 34236, 813/366-8450 (admin); 813/953-7030 (box office).

Board Chair: Leo M. Rogers; *Guild President:* Mrs. Clement Quisenberry (Sarasota), Mrs. Sebastian Prager (Venice), Mrs. Del Olson (Bradenton).

Year of Founding: 1961
FY90 Budget: $1,278,484
full-time staff: 9

Performance Houses & Capacities
Sarasota Opera House: 1,033; Felding Recital Hall: 125.

1989-90 Season
31st season; 4 operas, total of 21 performances. *La Boheme, Cosi Fan Tutte, Werther, Aroldo.*

1988-89 Season
4 operas, total of 23 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 17,600. Fully-staged performances on tour - 2,500. All other events - 30,100.

Touring
In 1989, toured three productions to Tampa Bay Performing Arts Center; in 1990, Children's Opera Company will tour *The Toy Shop* around the state.

Education & Outreach Programs
Opera excerpts presented in nursing homes, libraries, senior citizen centers, and at business meetings; in-school program for students, OPERAtion, is accompanied by attendance at full-length performance in theater; children's opera taken into school for grades K-8.

Apprentice Programs
Sarasota Opera Young Artists Program; Studio Program.

▼ Seattle Opera

Speight Jenkins, *General Director*
Michael Mitchell, *Music Administrator and Associate Conductor*
P.O. Box 9248, Seattle, WA 98109, 206/443-4700 (admin); 206/443-4711 or -3299 (box office); Fax: 206/443-2533; Telex: 160595 SEAOPR.

Board President: Max E. Gellert; *Guild President:* Tavia Crowder.

Year of Founding: 1964
FY90 Budget: $8,310,241
full-time staff: 55

Performance House & Capacity
Seattle Opera House: 3,017.

1989-90 Season
26th season; 6 operas, total of 39 performances. *Die Meistersinger von Nurnberg, Il Trovatore, The Marriage of Figaro, Dialogues of the Carmelites, The Daughter of the Regiment, The Tales of Hoffmann.*

1988-89 Season
6 operas, total of 39 performances; sung in original language with or without titles. Attendance: Fully-staged performances at home - 102,522. All other events - 31,480.

Education & Outreach Programs
Community outreach productions throughout Washington state; school curriculum support in 45 communities; previews for school students and adults; theater pieces presented statewide through Washington State Cultural Enrichment Program; education seminars/workshops for teachers, students, and opera lovers preceding each opera; Education and Audience Development committees; Seattle Opera Magazine published in advance of each opera includes background information and is available on tape for the blind.

▼ Shreveport Opera

Robert Murray, *General Director and Artistic Director*
Lane Bldg., 610 Marshall St., Shreveport, LA 71101, 318/227-9503 (admin & box office).

Board President: Henry Coutret, Jr.; *Guild President:* Rebecca Roberts.

Year of Founding: 1949
FY90 Budget: $205,905
full-time staff: 1

Performance Houses & Capacities
Civic Theatre: 1,728; Strand Theatre: 1,626.

1989-90 Season
41st season; 4 operas/concerts, total of 4 performances. *Die Fledermaus, Love's Conflicts, Romeo et Juliette, La Boheme.*

1988-89 Season
4 operas/recitals, total of 4 performances; sung in English and in original language with or without titles. Attendance: Fully-staged performances at home - 4,513. All other events - 7,239. Estimated Media Audience: Radio - 55,000.

Education & Outreach Programs
"Informance" recitals in area schools; bus students to theatres for dress rehearsals.

▼ Skylight Opera Theatre

Jane Keegan, *General Director*
Francesca Zambello/Stephen Wadsworth, *Artistic Directors*
813 N. Jefferson St., Milwaukee, WI 53202, 414/271-9580 (admin); 414/271-8815 (box office).

Board President: John C. Gardner; *Guild President:* Barbara Capstran.

Year of Founding: 1959
FY90 Budget: $1,100,000
full-time staff: 12

Performance Houses & Capacities
Skylight Theatre: 249; Pabst Theatre: 1,394; Vogel Hall (PAC): 488.

1989-90 Season
31st season; 7 operas/musicals/revues (1 double bill), total of 116 performances. *Cabaret, The Telephone/La Voix Humaine, Close Harmony Holidays, Camille: La Traviata, Pacific Overtures, Cole Porter with a Twist.*

Left, Judith Malafronte as Penelope in **The Return of Ulysses** at Skylight Opera Theatre. *Photo by Mark Avery.*

Right, Alvy R. Powell and Roberta A. Laws in the title roles of Gershwin's **Porgy and Bess**, produced by Syracuse Opera in March 1989. *Photo by Dr. Hans Bruns.*

1988-89 Season
9 operas (1 double bill), total of 97 performances; sung in English. Attendance: Fully-staged performances at home - 27,356. Fully-staged performances on tour - 7,000. All other events - 1,250.

Touring
Five-state tour of The Threepenny Opera.

Education & Outreach Programs
Interpreted performances; student performances; performances at correctional institutions.

Apprentice Programs
Mildred Lindsay Fund for Apprentices.

▼ Spoleto Festival U.S.A.

Nigel Redden, *General Manager*
Gian Carlo Menotti, *Artistic Director*
P.O. Box 157, Charleston, SC 29402, 803/722-2764 (admin); 803/577-7863 (box office); Fax: 803/723-6383.

Board Chair: Charles S. Way, Jr.

Year of Founding: 1977
FY90 Budget: $442,000 (est.)
full-time staff: 13

Performance Houses & Capacities
Gaillard Municipal Auditorium: 2,764; Dock Street Theatre: 463.

1989-90 Season
13th season; 3 operas, total of 14 performances.

1988-89 Season
3 operas/productions, total of 14 performances; sung in original language with or without titles. *La Straniera, Le Nozze di Figaro, Empty Places.* Attendance: Fully-staged performances at home - 16,000.

Education & Outreach Programs
Outreach to schools, children, senior citizens; gratis tickets provided for the underprivileged.

▼ Syracuse Opera

Robert Swedberg, *General Director*
410 E. Willow St., P.O. Box 6904, Syracuse, NY 13217, 315/475-5915 (admin); 315/47-OPERA (box office); Fax: 315/475-6319.

Board President: Karl Smith; *Guild President:* Yoly Barrio-Taylor.

Year of Founding: 1974
FY90 Budget: $769,500
full-time staff: 7

Performance House & Capacity
Crouse-Hinds Concert Theatre: 1,980.

1989-90 Season
15th season; 5 operas/musicals (1 double bill), total of 9 performances. *Fidelio, Babes in Toyland, The Daughter of the Regiment, Gianni Schicchi/I Pagliacci.*

1988-89 Season
3 operas, total of 7 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 13,200. Fully-staged performances on tour - 1,200. All other events - 34,000.

Touring
Two or three performances with orchestra tour the central New York area each year.

Education & Outreach Programs
Approximately 150 in-school performances are presented in the central New York area each year by The Empire State Ensemble.

Apprentice Programs
Syracuse Opera Studio (newly-affiliated with Syracuse University).

▼ Texas Opera Theater

Anne Tomfohrde, *Director,* Houston Opera Center
510 Preston St., Suite 440, Houston, TX 77002, 713/546-0290 (admin); Fax: 713/247-0906.

Board President: Linda Broocks.

Year of Founding: 1974
full-time staff: 6

Performance House & Capacity
Various venues (touring company only).

1989-90 Season
16th season; 3 productions, total of 50 performances. *The Music Theatre Machine, Romeo and Juliet, H.M.S. Pinafore.*

1988-89 Season
2 productions, sung in English. Attendance: Fully-staged performances on tour - 70,000.

Touring
Texas Opera Theater is the nation's largest touring opera company, committed to providing quality operas, sung in English and performed with full orchestra, to communities where live opera and music theater is otherwise unavailable. The Opera Theater is the touring and music education affiliate of the Houston Grand Opera.

Education & Outreach Programs
The company's six-singer residency troupe presents innovative programs, workshops, and one-act operas designed to introduce students to opera.

▼ Toledo Opera

James Meena, *Artistic Director*
1700 N. Reynolds Rd., Toledo, OH 43615, 419/531-5511 (admin); 419/381-8851 (box office).

Board President: Jeffrey B. Kane; *Guild President:* Marilyn Palermo.

Year of Founding: 1959
FY90 Budget: $462,000
full-time staff: 1

Performance House & Capacity
Toledo Masonic Auditorium: 2,433.

1989-90 Season
31st season; 3 operas, total of 4 performances. *Tosca, The Merry Widow, Macbeth.*

1988-89 Season
3 operas, total of 4 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 7,866. Fully-staged performances on tour - 550. All other events - 145,866.

Touring
Tours four mini-operas, *Cinderella, The Telephone, The Elixir of Love, and Hansel and Gretel,* to schools, community centers, and regional orchestras.

Education & Outreach Programs
International Dinner program; Opera in a Suitcase; Resident Artists Workshops; and Toledo Opera Quartet adult education programs.

Apprentice Programs
Toledo Opera Resident Artists Program.

▼ Tri-Cities Opera Company

Edward Cordick, *Executive Director*
Carmen Savoca, *Artistic Director*
Peyton Hibbit, *Music Director*
315 Clinton St., Binghamton, NY 13905, 607/797-3444 (admin); 607/772-0400 (box office).

Board President: N. William Smith; *Guild President:* Fran Goldman.

Year of Founding: 1949
FY90 Budget: $733,000
full-time staff: 13

Performance House & Capacity
Broome County Forum: 1,500.

1989-90 Season
41st season; 3 operas, total of 13 performances. *Madama Butterfly, Romeo et Juliette, The New Moon.*

1988-89 Season
4 operas, total of 17 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 14,000. All other events - 35,000. Estimated media audience: Radio - 200,000; Television - 250,000.

Education & Outreach Programs
Opera-Go-Round program brings 2 one-act children's operas to roughly 90 schools each year; Operalogues provide previews to each opera in Binghamton and Elmira.

Apprentice Programs
Artist-in-Residence Training Program.

▼ Tulsa Opera

Myrna Smart Ruffner, *General Manager*
Nicholas Muni, *Artistic Director*
1610 S. Boulder, Tulsa, OK 74119, 918/582-4035 (admin); 918/587-4811 (box office).

Board Chair/President: Raymond Tullius/Charlotte Schuman; *Guild President:* Valerie Randolph.

Year of Founding: 1948
FY90 Budget: $1,265,000
full-time staff: 9

Performance Houses & Capacities
Chapman Music Hall: 2,364; John H. Williams Theatre: 429.

1989-90 Season
42nd season; 3 operas, total of 9 performances. *La Boheme, La Traviata, La Cenerentola.*

1988-89 Season
5 operas (1 double bill), total of 11 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 13,641. All other events - 60,000 Estimated Media Audience: Radio - 15,000.

U-V

W

Left, Verdi's **La Traviata**, with Nelly Miricioiu as Violetta and Jon Garrison as Alfredo, in a November 1988 production by The Washington Opera. *Photo by Joan Marcus.*

Touring
The Tulsa Opera Young Artists Program presents regional tours to the four-state area of Oklahoma, Kansas, Missouri, and Arkansas. The Young Artists Program performs full-length short operas as well as educational programs, scenes programs, and operatic/popular music revues.

Education & Outreach Programs
Tulsa Opera Education presents extensive educational programming for all ages and capabilities including the gifted and the handicapped. Programs range from in-theater demonstrations to master lectures by doctoral scholars.

Apprentice Programs
Tulsa Opera Young Artists Program.

▼ Utah Opera

Glade Peterson, *General Director*
Byron Dean Ryan, *Music Director*
50 W 200 South, Salt Lake City, UT 84101, 801/534-0842 (admin); 801/533-6494 (box office).

Board Chair: Calvin P. Gaddis; *Guild President*: Claudene Wilcox.

Year of Founding: 1976
FY90 Budget: $1,291,547
full-time staff: 7

Performance House & Capacity
Capitol Theatre: 1,947.

1989-90 Season
12th season; 3 operas, total of 18 performances. *The Tales of Hoffmann, Rigoletto, Don Giovanni.*

1988-89 Season
3 operas, total of 15 performances; sung in English or original language with titles. Attendance: Fully-staged performances at home - 22,482. All other events - 104,570. Estimated Media Audience: Radio - 9,000.

Education & Outreach Programs
Opera-in-the-schools program consisting of *Little Red Riding Hood, The Night Harry Stopped Smoking,* and *Gianni Schicchi* travels throughout the state presenting approximately 140 programs per year to over 70,000 students; in addition, 4,500 students attend final dress rehearsals.

▼ Vineyard Theatre

Barbara Zinn Krieger, *Executive Director*
Doug Aibel, *Artistic Director*
Jon Nakagawa, *Managing Director*
108 E. 15th St., New York, NY 10003, 212/353-3366 (admin); 212/353-3874 (box office).

Board Chair: Barbara Zinn Krieger.

Year of Founding: 1981
full-time staff: 7

Performance Houses & Capacities
Gertrude & Irving Dimson Theatre: 120; 26th Street Theatre: 75.

1989-90 Season
9th season; 2 music theater works, total of 77 performances. *Feast Here Tonight* (world premiere), *Hannah... 1939* (world premiere).

1988-89 Season
2 music theater works, total of 24 performances; sung in English or without titles. Attendance: Fully-staged performances at home - 900. All other events - 4,643.

▼ The Virginia Opera

Peter Mark, *General Director* and *Artistic Director*
160 Virginia Beach Blvd., Norfolk, VA 23510, 804/627-9545 (admin); 804/623-1223 (box office); Fax: 804/622-0058.

Board President: Jane Browning; *Guild President*: Martha Lee Shaw.

Year of Founding: 1974
FY90 Budget: $2,452,150
full-time staff: 27

Performance Houses & Capacities
Norfolk Center Theater: 1,709; Carpenter Center: 1,965.

1989-90 Season
15th season; 4 operas, total of 24 performances. *Il Trovatore, The Tales of Hoffmann, The Turn of the Screw, The Barber of Seville.*

1988-89 Season
4 operas, total of 20 performances; sung in original language with titles. Attendance: Fully-staged performances at home - 42,944. Fully-staged performances on tour - 54,900. All other events - 12,505. Estimated Media Audience: Radio - 152,400.

Touring
Full performances with orchestra, chosen from among the company's mainstage productions, are toured throughout Virginia.

Education & Outreach Programs
One-Pig Puppet Show: in-school introduction to opera for students K-4; BUFFA!: in-school introduction to opera for students grades 5-10; student dress rehearsals; student matinees of *Through the Opera Glass*; broadcasted preview series; docent service; study guides; curriculum program; interdisciplinary program that uses opera as an educational tool in language art and social studies.

▼ The Washington Opera

Martin Feinstein, *General Director*
Edward C. Purrington, *Administrative Director*
Kennedy Center, Washington, DC 20566, 202/416-7890 (admin); 202/416-7800 (box office); Fax: 202/416-7878.

Board President: Mrs. William R. Hunter, Jr.; *Guild Chairs*: Mrs. Charles W. Barker/Ms. Barbara B. Woodward.

Year of Founding: 1956
FY90 Budget: $8,300,000
full-time staff: 35

Performance Houses & Capacities
Kennedy Center Opera House: 2,208; Kennedy Center Eisenhower Theater: 1,142.

1989-90 Season
34th season; 7 operas, total of 55 performances. *Lucia di Lammermoor, Cosi Fan Tutte, The Merry Wives of Windsor, Werther, The Aspern Papers, Aida, Die Fledermaus.*

1988-89 Season
8 operas (1 double bill), total of 51 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 82,959. All other events - 98,500.

Education & Outreach Programs
The Washington Opera Guild sponsors lectures, roundtable discussions, and student dress rehearsals; organizes master classes; publishes *The Washington Opera* magazine; and maintains speakers' bureau.

▼ Whitewater Opera Company

Charles Combopiano, *Artistic Director* and *General Manager*
805 Promenade, P.O. Box 633, Richmond, IN 47375, 317/962-7106 (admin & box office).

Board President: Carolyn Blakey; *Guild President*: Shanron Rider.

Year of Founding: 1972
FY90 Budget: $223,908
full-time staff: 2

Performance House & Capacity
Centerville H.S. Auditorium: 707.

1989-90 Season
18th season; 4 operas, total of 19 performances. *Rigoletto, Little Red Riding Hood, The Merry Wives of Windsor, The Elixir of Love.*

1988-89 Season
4 operas, total of 8 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 5,640. Fully-staged performances on tour - 4,685. All other events - 45,525. Estimated Media Audience: Radio - 18,000.

Touring
Performances of full-length operas with orchestra, one-act operas with orchestra, one-act operas with piano, and operatic concerts both with orchestra and piano presented throughout state and region.

Education & Outreach Programs
Opera-in-the-Schools performances for 35,000 school children; two weeks of school residencies in Fort Wayne schools; three weeks of programs for gifted and talented children.

▼ The Wolf Trap Opera Company

Peter Russell, *Administrative Director*
Francis Rizzo, *Artistic Consultant*
1624 Trap Road, Vienna, VA 22182, 703/255-1935 (admin); 703/938-2404 (The Barns box office); 703/432-0200 (Filene Center box office); Fax: 703/255-1924.

Board President: Shelton G. Stanfill; *Guild Chair*: Jeanne Oates.

Year of Founding: 1971
full-time staff: 45

Performance Houses & Capacities
Filene Center: 6,886 (3,880 pavilion; 3,000 lawn); The Barns of Wolf Trap: 352.

1990 Summer Season
20th season; 3 operas, total of 8 performances.

Left, Peter Volpe as Figaro and Ning Liang as Cherubino in The Wolf Trap Opera Company's August 1989 production of Mozart's **The Marriage of Figaro**. *Photo by Peter H. Krogh.*

1989 Summer Season
3 operas, total of 8 performances; sung in original language with or without titles. *Dido and Aeneas, La Cenerentola, The Marriage of Figaro.* Attendance: Fully-staged performances at home - 10,847. All other events - 2,434.

Education & Outreach Programs
Free admission pre/post-performance lecture/discussions for the public; workshops, master classes, and ARTALKS on varying aspects of opera and technical theater open to the public throughout the summer season.

Apprentice Programs
The entire Wolf Trap Opera Company is a summer residency program for 15-20 young American artists.

▼ Calgary Opera

David Speers, *General Manager* and *Artistic Manager*
#306, 1011 1st St., SW, Calgary, Alberta T2R 1J2, 403/262-7286 (admin); Fax: 403/263-5428.

Board President: Carl H. Gerwing; *Guild President:* Margo Noble.

Year of Founding: 1972
FY90 Budget: $1,769,038
full-time staff: 7

Performance House & Capacity
Jubilee Auditorium: 2,703.

1989-90 Season
18th season; 3 operas, total of 9 performances. *Rigoletto, La Fille du Regiment, Salome.*

1988-89 Season
4 operas, total of 17 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 28,500. All other events - 32,000. Estimated Media Audience: Radio - national radio audience.

Touring
Tour of *Amahl and the Night Visitors*, with orchestra, to 8 major centres in Alberta and Saskatchewan in winter 1989.

Education & Outreach Programs
Special matinee of *Rigoletto* with attendance by high school students; dress rehearsal of *Rigoletto* with attendance by school children.

▼ Canadian Opera Company

Brian Dickie, *General Director*
Richard Bradshaw, *Chief Conductor* and *Head of Music*
227 Front St. E., Toronto, Ontario M5A 1E8, 416/363-6671 (admin); 416/363-8231 (subscriptions); 416/393-7469 (single tickets); Fax: 416/363-5584.

Board President: A.J.R. Williams; *Guild Presidents:* Nancy Graham/David Stanley-Porter.

Year of Founding: 1950
FY90 Budget: $15,000,000
full-time staff: 66

Performance Houses & Capacities
O'Keefe Centre: 3,167; Texaco Opera Theatre: 400.

1989-90 Season
39th year, 43rd season; 7 operas, total of 53 performances. *Un Ballo in Maschera, The Barber of Seville, Carmen, Wozzeck, Otello, La Rondine, Der Rosenkavalier.*

1988-89 Season
7 operas, total of 51 performances; sung in original language with titles. Attendance: Fully-staged performances at home - 153,327. Fully-staged performances on tour - 18,827. All other events - 200,000. Estimated Media Audience: Television -500,000.

Touring
Tours eastern Canada and Ontario annually.

Education & Outreach Programs
Offers a variety of concerts, residencies, programs, lectures, workshops, and screenings.

Apprentice Programs
Resident Artists of the Canadian Opera Company.

▼ Edmonton Opera

Robert J. Hallam, *General Director*
Irving Guttman, C.M., *Artistic Director*
11456 Jasper Ave., #202, Edmonton, Alberta T5K 0M1, 403/482-7030 (admin); 403/488-6600 (box office); Fax: 403/482-0916.

Board Chair: Dr. Robert Broad; *Guild President:* Phylis Marousek, E.O.G./Myrna Sharek, J.O.G.

Year of Founding: 1963
FY90 Budget: $2,576,000
full-time staff: 11

Performance Houses & Capacities
Jubilee Auditorium: 2,678; McClab Theatre: 686.

1989-90 Season
26th season; 5 operas, total of 20 performances. *La Boheme, Dialogues of the Carmelites, Amahl and the Night Visitors, Die Fledermaus, Der Fliegende Hollander.*

1988-89 Season
4 operas, total of 13 performances; sung in original language with titles. Attendance: Fully-staged performances at home - 31,233. All other events - 2,682. Estimated Media Audience: Radio - 750,000.

Touring
In cooperation with Calgary Opera, initiating a touring program of *Amahl and the Night Visitors* for Alberta and Saskatchewan.

Education & Outreach Programs
Lecture series prior to each opera.

▼ The Manitoba Opera Association

Bruce H. Lang, *Executive Director*
Irving Guttman, *Artistic Director*
121-555 Main St., Winnipeg, Manitoba R3B 1C3, 204/942-7479 (admin); 204/985-6800 (box office).

Board President: J.E. Reeh Taylor, O.C.; *Guild President:* Kay Sanderson.

Year of Founding: 1969
FY90 Budget: $1,191,210
full-time staff: 3

Performance House & Capacity
Centennial Concert Hall: 2,119.

1989-90 Season
18th season; 3 operas, total of 9 performances. *Macbeth, Cosi Fan Tutte, La Boheme.*

1988-89 Season
3 operas, total of 9 performances; sung in original language with titles. Attendance: Fully-staged performances at home - 18,118. Estimated Media Audience: Radio - 50,000.

Touring
School and rural community performances for Manitoba Opera on Tour in the spring of 1990, featuring Menotti's *The Old Man and the Thief.*

▼ National Arts Centre

Yvon DesRochers, *Director General*
Jack Mills, *Music Producer*
Chris Deacon, *Orchestra Manager*
P.O. Box 1534, Station B, Ottawa, Ontario, K1P 5W1, 613/996-5051 (admin); Fax: 613/996-2828.

Board President: Robert Landry

Year of Founding: 1969
FY90 Budget: $575,000

Performance House & Capacity
Opera House: 2,133.

1990 Summer Season
20th season; 1 opera, total of 5 performances.

1989 Summer Season
1 opera, total of 5 performances; sung in original language with titles. *Don Giovanni.* Attendance: Fully-staged performances at home -

▼ Opera Hamilton

Christopher M. Chihrin, *General Manager*
Daniel B. Lipton, *Artistic Director*
P.O. Box 2080, Station A, Hamilton, Ontario L8N 3Y7, 416/527-7627 (admin); 416/527-0089 (box office); Fax: c/o Clarkson 416/526-9935.

Board President: Paul Jaggard; *Guild President:* Mary Romeo.

Year of Founding: 1979
FY90 Budget: $1,500,000
full-time staff: 9

Performance House & Capacity
Great Hall, Hamilton Place: 2,101.

1989-90 Season
10th season; 4 operas/concerts, total of 8 performances. *I Due Foscari* (Canadian premiere), *The Barber of Seville, The Best of Popera* (concert), *The Marriage of Figaro.*

1988-89 Season
3 operas, total of 6 performances; sung in original language with titles. Attendance: Fully-staged performances at home - 11,172. Estimated Media Audience: Television - 200,000.

Education & Outreach Programs
Student dress rehearsals.

Apprentice Programs
Chorus Development Program (offered in cooperation with McMaster University).

Right, Dame Kiri Te Kanawa as Mimi in Puccini's **La Boheme**, staged by Victoria State Opera. Conducted by John Hopkins and Richard Divall, directed by John Copley, sets by Henry Bardon, costumes by Vicki Feitscher, and lighting by Roger Barratt.

International Companies

▼ Opera Lyra

Marlene Bogert, *General Manager*
Jeannette Aster, *Artistic Director*
2 Daly Ave., Ottawa, Ontario K1N 6E2, 613/233-9200 (admin & box office); Fax: 613/233-0698.

Board President: Anthony Bogert.

Year of Founding: 1984
FY90 Budget: $380,700
full-time staff: 1

Performance Houses & Capacities
National Arts Centre Theatre: 842; Museum of Natural Sciences Auditorium: 500.

1989-90 Season
5th season; 2 operas; total of 7 performances. *Carmen, Amahl and the Night Visitors.*

1988-89 Season
1 opera; total of 7 performances; sung in English. Attendance: Fully-staged performances at home - 4,100. Fully-staged performances on tour - 1,500. All other events - 2,000. Estimated Media Audience: Radio - 20,000.

Touring
Tours mainstage operas and Christmas opera; Drawing Room Concert Series.

Education & Outreach Programs
40-minute workshop for grades 1-4, preceded by teacher orientation and followed up by one-act opera.

▼ L'Opéra de Montréal

Bernard Uzan, *General Director* and *Artistic Director*
1157 rue Sainte-Catherine est, Montreal, Quebec H2L 2G8, 514/521-5577 (admin); Fax: 514/521-8751; Telex: 055-61201.

Board President: Claude Beland; *Guild President*: Jacqueline Desmarais.

Year of Founding: 1980
FY90 Budget: $5,000,000
full-time staff: 12

Performance House & Capacity
Place des Arts/Wilfrid Pelletier: 2,874.

1989-90 Season
10th season; 4 operas; total of 24 performances. *Faust, Le Comte Ory, Die Entfuhrung aus dem Serail, Un Ballo in Maschera.*

1988-89 Season
4 operas; total of 24 performances; sung in original language without titles. Attendance: Fully-staged performances at home - 56,091. Estimated Media Audience: Television - 600,000.

Touring
20 performances of *La Boheme* in the metropolitan Montreal area.

Apprentice Programs
Apprentice programs in performance, conducting, coaching, stage management, and administration.

▼ Pacific Opera Victoria

Ernest Stigant, *General Manager*
Timothy Vernon, *Artistic Manager*
1316 B Government St., Victoria, British Columbia V8W 1Y8, 604/385-0222 (admin); 604/386-6121 (box office); Fax: 604/382-4944.

Board President: Jane Heffelfinger.

Year of Founding: 1975
FY90 Budget: $628,000
full-time staff: 2

Performance House & Capacity
McPherson Playhouse: 796.

1989-90 Season
14th season; 3 operas; total of 15 performances. *La Cenerentola, Eugene Onegin, The Pirates of Penzance.*

1988-89 Season
3 operas; total of 14 performances; sung in English or with titles. Attendance: Fully-staged performances at home - 9,659. All other events: 2,300.

▼ Vancouver Opera

Beverly Trifonidis, *General Manager*
Guus Mostart, *Artistic Director*
1132 Hamilton St., Vancouver, British Columbia V6B 2S2, 604/682-2871 (admin); 604/683-0222 (box office); Fax: 604/682-3981.

Board President: William Wright; *Guild President*: Barrie Innes.

Year of Founding: 1960
FY90 Budget: $3,380,000
full-time staff: 11

Performance House & Capacity
Queen Elizabeth Theatre: 2,821.

1989-90 Season
29th season; 4 operas; total of 18 performances. *The Rake's Progress, Norma, Werther, The Merry Widow.*

1988-89 Season
4 operas; total of 16 performances. Attendance: Fully-staged performances at home - 39,173. Fully-staged performances on tour - 70,000. All other events - 2,500. Estimated Media Audience: Radio - 140,000.

Touring
A one-hour version of an opera from the traditional repertoire is toured to schools for a total of 22 performances each season. The production features 5 singers, is accompanied by piano, and includes sets and costumes.

Education & Outreach Programs
Opera previews, forums, high school programs, and a speaker's bureau.

Apprentice Programs
Resident Artists Program; apprenticeships in coaching, directing, and lighting design.

▼ The Australian Opera

Donald McDonald, *General Manager*
P.O. Box 291, Strawberry Hills, New South Wales, Australia (61) 2/699-1099 (admin); Fax: (61) 2/699-3184; Telex: 74676 OPAUS.

▼ Finnish National Opera

Ilkka Kuusisto, *General Director*
Jorma Hynninen, *Artistic Director*
Bulevardi 23-27, 00180 Helsinki, Finland 07/12-921 (admin); Fax: 07/1292421; Telex: 123401.

▼ Den Norske Opera

Bjorn E. Simensen, *General Manager* and *Artistic Director*
P.O. Box 8800 Youngstorget, 0028 Oslo 1, Norway (47) 2/42-94-75 (admin); Fax: (47) 2/33-40-27.

▼ Grand Théâtre de Genève

Hugues R. Gall, *General Director*
Francois Duchene, *General Secretary*
11 Boulevard du Theatre, CH-1211 Geneve 11, Switzerland (41) 22/212-318 (admin); (41) 22/212-311 (box office); Fax: (41) 22/294-919; Telex: GTGCH 421132.

Board President: Jean-Flavien Lalive.

Year of Founding: 1879
FY90 Budget: $30,660,000
full-time staff: 21

Performance Halls & Capacities
Grand Salle: 1,500; Foyer: 265.

1989-90 Season
27th season; 8 operas; total of 54 performances.

1988-89 Season
Attendance: Fully-staged performances at home - 68,049. All other events - 133,113. Estimated Media Audience: Radio - 750,000; Television - 5,000,000.

Education & Outreach Programs
Six general rehearsals open to schools with attendance totaling 4,352; 400 season tickets reserved for students each year.

▼ Oper der Stadt Köln (Cologne Opera)

Prof. Dr. Michael Hampe, *Intendant*
James Conlon, *Chief Conductor*
Offenbachplatz, P.O.B. 18 02 41, D-5000, Köln 1, West Germany (49)221/2218203-6 (admin); (49) 221/2218400 (box office); Fax: (49) 0221/221-8210.

Year of Founding: 1902
FY90 Budget: $4,900,000
full-time staff: 650

Performance House & Capacity
Opernhaus: 1,400.

1989-90 Season
25 operas; total of 180 performances.

Touring
Fidelio and *Il Barbiere di Siviglia* to Hong Kong; *La Cambiale di Matrimonio* to Monte Carlo; *The Turn of the Screw* and *La Scala di Seta* to the Schwetzingen Festival.

Education & Outreach Programs
Contact Programme; Opera and School Sonderprogramme, consisting of opera on piano, concerts, and matinees.

Apprentice Programs
Cologne Opera Studio.

▼ Scottish Opera

Richard Mantle, *General Director*
John Maucen, *Artistic Director*
39 Elmbank Crescent, Glasgow, G2 4PT, United Kingdom 041/248-4567 (admin); Fax: 041/221-8812; Telex: 776264.

Index

Left, Verdi's **La Traviata**, produced for Welsh National Opera by Goran Jarvefelt, with set designs by Carl Friedrich Oberle. *Photo by Clive Barda.*

Overleaf, John Cheek in the title role of Jay Reise's **Rasputin**, in a world premiere production by the New York City Opera. *Photo by Carol Rosegg/ Martha Swope Associates.*

▼ The State Opera of South Australia

William Gillespie, *General Manager*
G.P.O. Box 1515, Adelaide 5001, South Australia, Australia (61) 8/ 233-4811 (admin); Fax: (61) 8/231-7646; Telex: 82827.

Performance Houses
Festival Theatre; Her Majesty's Theatre

1990 Season
4 operas, total of 16 operas. *Tosca* (concert version), *Aida*, *The Marriage of Figaro*, *Samson et Dalila*.

▼ Victoria State Opera Company, Ltd.

Ken MacKenzie-Forbes, *General Manager*
Richard Divall, O.B.E., *Music Director*
370 Nicholson St., Fitzroy, Victoria 3065, Australia (61) 3/417-5061 (admin); Fax: (61) 3/419-5071; Telex: ELWOL AA33705.

▼ Welsh National Opera

Brian McMaster, *Managing Director*
Sir Charles Mackerras, *Music Director*
John St., Cardiff, CF1 4SP, United Kingdom (44)222-464666 (admin); Fax: (44)222-483050; Telex: 497858.

Board President: The Lord Davies of Llandinam.

Year of Founding: 1946
FY90 Budget: $12,500,000
full-time staff: 250

Performance House & Capacity
Various venues (touring company only).

1989-90 Season
43rd season; 10 operas, total of 151 performances.

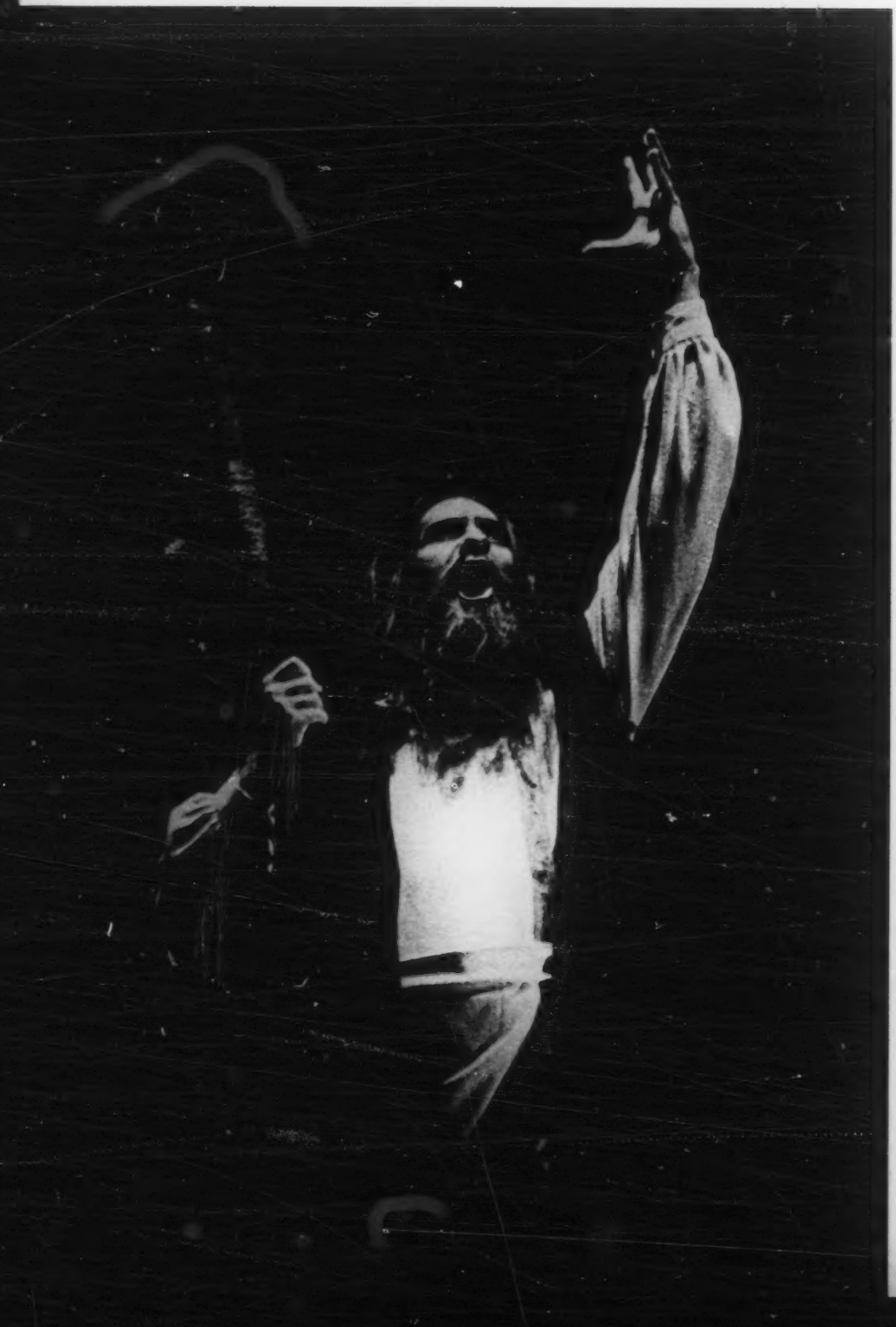
1988-89 Season
Attendance: Fully-staged performances on tour - 150,000. All other events - 170,000. Estimated Media Audience: Radio - 1,000,000; Television - 1,000,000.

Touring
The Welsh Opera is a touring company only that travels to venues throughout the United Kingdom on a regular basis; the company tours abroad as their schedule permits.

Education & Outreach Programs
Workshops and performances for children, the mentally and physically handicapped, hospitals, and community organizations.

Amato Opera Theatre 22
American Music Theater Festival 22
American Ritual Theater Company 22
Anchorage Opera 22
Arizona Opera Company 22
Ash Lawn-Highland Opera Company 22
The Atlanta Opera 22
Augusta Opera 22
The Austin Lyric Opera 23
The Australian Opera 38
Baltimore Opera 23
Baton Rouge Opera 23
Boston Lyric Opera Company 23
Brooklyn Academy of Music 23
Calgary Opera 37
Canadian Opera Company 37
Central City Opera 23
Chattanooga Opera Association 23
Chautauqua Opera 24
Chicago Opera Theater 24
The Cincinnati Opera 24
Cleveland Opera 24
The Colorado Opera Festival 24
Connecticut Opera 24
The Dallas Opera 24
Dayton Opera 25
Des Moines Metro Opera 25
Edmonton Opera 37
Eugene Opera 25
Fargo-Moorhead Civic Opera Company 25
Finnish National Opera 38
Florentine Opera of Milwaukee 25
Fort Worth Opera 25
Four Corners Opera 25
Glimmerglass Opera 26
Gold Coast Opera 26
Grand Théâtre de Genève 38
Greater Buffalo Opera Company 26
Greater Miami Opera 26
Greensboro Opera Company 26
Houston Grand Opera 26
Indianapolis Opera 27
The June Opera Festival of New Jersey 27
Kentucky Opera 27
Knoxville Opera Company 27
Lake George Opera Festival 27
Los Angeles Music Center Opera 27
Lyric Opera of Chicago 27
Lyric Opera Cleveland 28
Lyric Opera of Kansas City 28
Madison Opera 28
The Manitoba Opera Association 37
Marin Opera Company 28
Metropolitan Opera 28
Michigan Opera Theatre 28
The Minnesota Opera 29
The Mississippi Opera 29
Mobile Opera 29
Music-Theatre Group 29
Nashville Opera Association 29
National Arts Centre 37
Nevada Opera 29
New Jersey State Opera 29
New Orleans Opera 30
New York City Opera 30
Den Norske Opera 38
Oper der Stadt Köln 38
Opera de Camara 30
Opera Carolina 30
Opera Colorado 30
Opera/Columbus 30
Opera Company of Philadelphia 30
OperaDelaware 31
Opera Ebony 31
The Opera Ensemble of New York 31
Opera Grand Rapids 31
Opera Hamilton 37
Opera Lyra 38
Opera Memphis 31
L'Opéra de Montréal 38
Opera/Omaha 31
Opera Pacific 31
Opera San Jose 32
Opera Theatre of Saint Louis 32
Opera Theatre at Wildwood 32
Orlando Opera Company 32
Pacific Opera Victoria 38
Palm Beach Opera 32
The Pennsylvania Opera Theater 32
Piedmont Opera Theatre 33
Pittsburgh Opera 33
Portland Opera 33
Riverside Opera 33
Sacramento Opera 33
San Diego Opera 33
San Francisco Opera 34
The Santa Fe Opera 34
Sarasota Opera 34
Scottish Opera 38
Seattle Opera 34
Shreveport Opera 34
Skylight Opera Theatre 34
Spoleto Festival U.S.A. 35
The State Opera of South Australia 38
Syracuse Opera 35
Texas Opera Theater 35
Toledo Opera 35
Tri-Cities Opera Company 35
Tulsa Opera 35
Utah Opera 36
Vancouver Opera 38
Victoria State Opera Company, Ltd. 39
Vineyard Theatre 36
The Virginia Opera 36
The Washington Opera 36
Welsh National Opera 39
Whitewater Opera Company 36
The Wolf Trap Opera Company 36

OPERA AMERICA CONTRIBUTORS



Ameritech Foundation
AT&T Foundation
Alcoa Foundation
Atlantic Richfield Foundation
Roberta Rymer Balfe
Christina Brown
Ian D. Campbell
Chevron USA, Inc.
Dayton Hudson Foundation
The Eleanor Naylor Dana Charitable Trust
Charitable Annuity Trust of Margaret W. Driscoll
Ernst and Young
Exxon Corporation
Martin Feinstein
Ford Foundation
Opera Guild of Fort Worth
Ann and Gordon Getty Foundation
David Gockley
The William Randolph Hearst Foundation
Peter Hemmings
The William and Flora Hewlett Foundation
Linda Jackson
Speight Jenkins
Martin I. Kagan
Plato Karayanis
Christopher Keene
Paul Kellogg
Ardis Krainik
Latham and Watkins
Charles MacKay
Madison National Bank
Management Consultants for the Arts
Metropolitan Life Foundation
National Endowment for the Arts
The Pew Charitable Trusts
The Rockefeller Foundation
Marc Scorca
Shell Oil Company Foundation
Barbara Silverstein
Thomson Smillie
Kevin Smith
USAir
Lila Wallace–Reader's Digest Fund
Westinghouse Foundation
The Helen F. Whitaker Fund

As Little As $20 Over Coach Will Land You In First Class.

USAir introduces First Class at prices so low, you'd better take a seat. Because for only $20, $40, or $60 each way in the U.S., (over our unrestricted coach fares, and depending on the distance you travel) you can be sitting in First Class. Which means for very little you're going to be very spoiled.

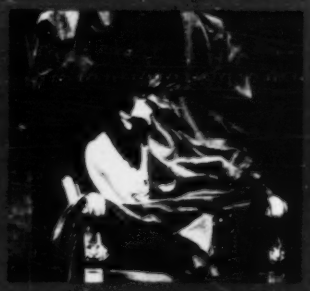
It starts with our extra-wide roomy seats. Stretch out in one as you sip your complimentary drinks. On longer flights, you can choose from a variety of delicious entrees served on china. And as an added touch, it even comes with a fresh flower. Then, to complement your meal, we offer a selection of California wines.

To make things even easier, you'll get priority seating, plus selected airports have separate check-in facilities.

For reservations contact your travel consultant or call USAir at 1-800-428-4322. Because, for as little as $20 over unrestricted coach, you can land in some wonderful places.

First Class

USAir



777 14th Street NW, Suite 765
Washington DC 20005
202/347-9565

BEST AVAILABLE COPY